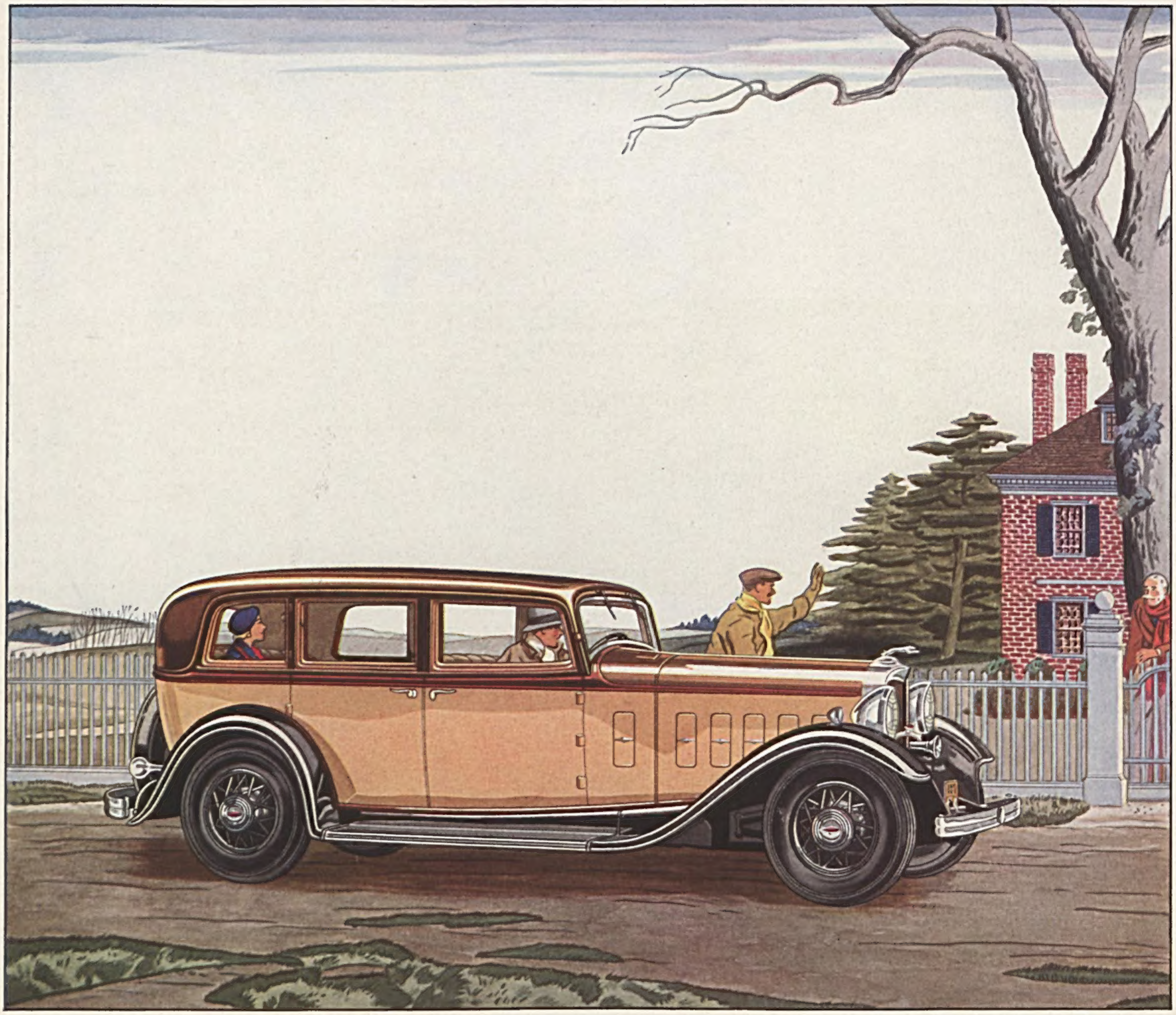
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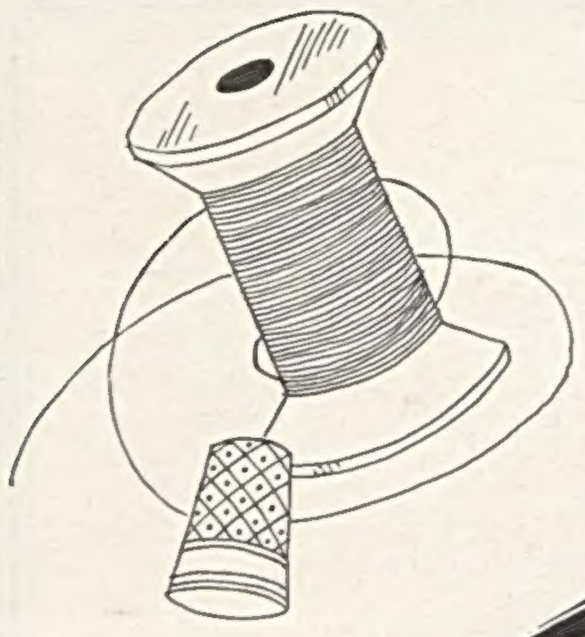
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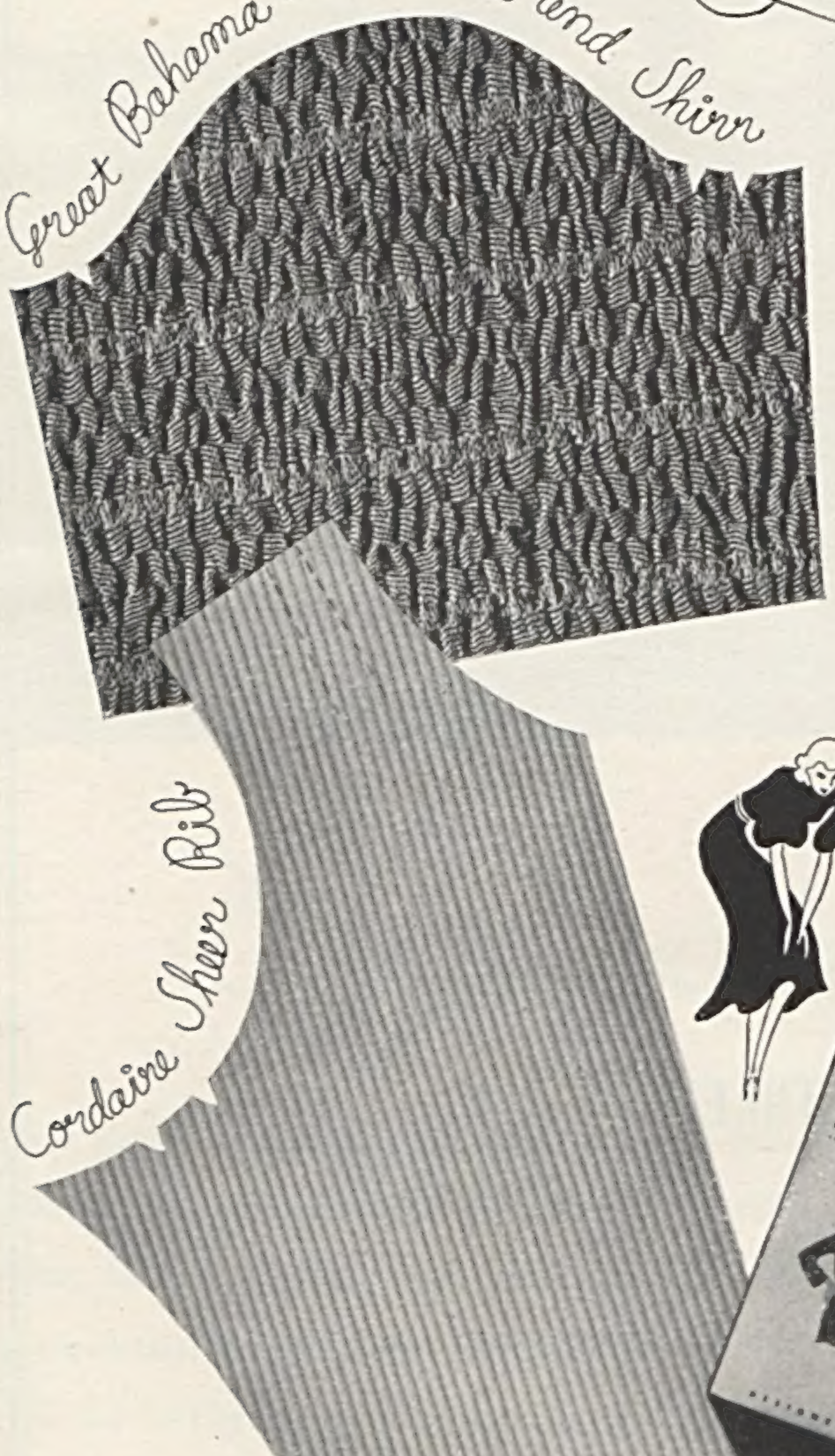
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Sew a new Crinkle

IN DU PONT RAYON

Great Bahama — Crinkle and Shirr



Cordaire Sheer Rib



Cut yourself a crinkled wardrobe that won't meet repeats. For we're all in a crinkle . . . morning, afternoon, and night. And McCutcheon is first with these three new ones in Du Pont Rayon . . . yarn that's doing wonders for fabric chic. ☆ Paris adores rough rayons. So will you when you get these weaves in hand. They're duck soup to sew on . . . individual in the simplest frock.

All 36 inches wide . . . All $1.65 a Yard

GREAT BAHAMA *Crepe in rhum or marron brown, rustic green, redwood, wineberry, Bordeaux red, polo blue, black, or squirrel gray.*

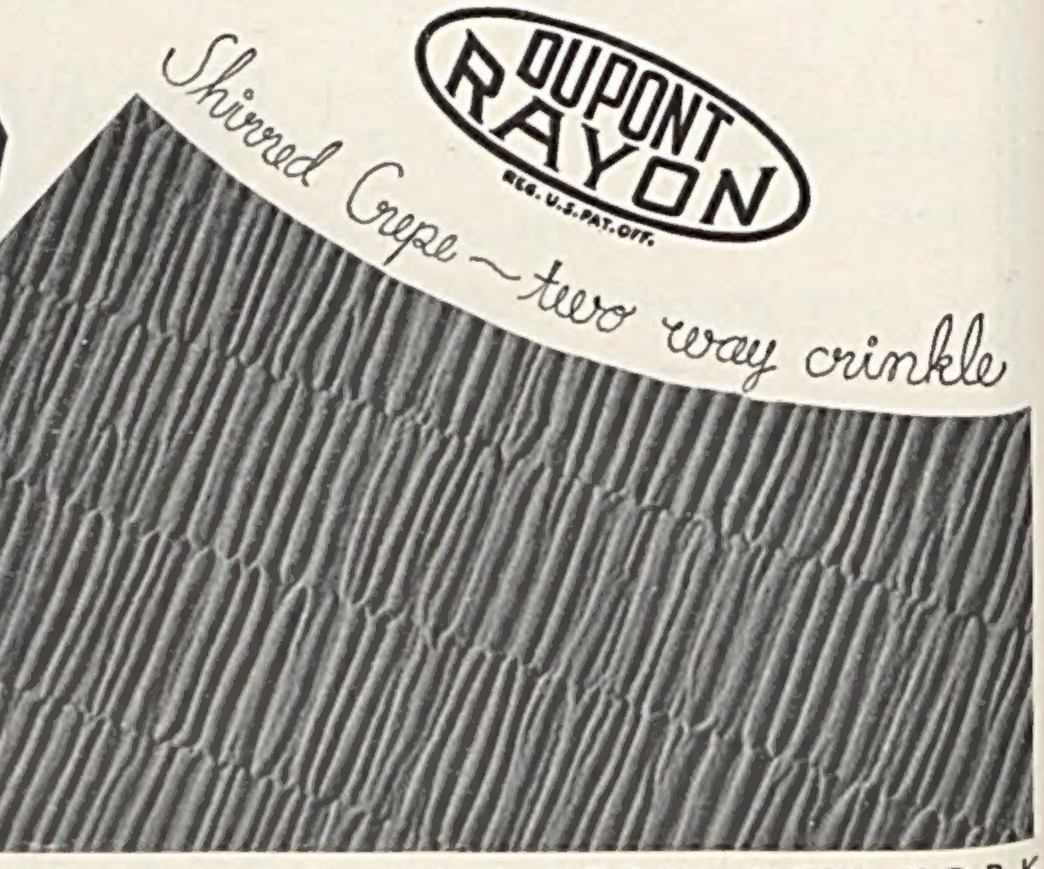
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CORDAIRE *heavy sheer crepe in roseate, Patou tearose, white, black, Azore green, eggshell, fairway gold, bluette, melon, deep red, Morisand brown, or huntsman green.*

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SHIRRED CREPE *comes in white, eggshell, roseate, maize, gold, scarab green, bluette or melon . . . smart new shades for day or evening.*

Write McCutcheon's for samples. Mail orders will be filled.



Shirred Crepe — two way crinkle

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VOGUE
November 1st, 1932

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Vol. 80, No. 9
Whole No. 1447

THREE-QUARTER COAT COSTUME

at

Bergdorf Goodman



Wynn Richards

The chic woman this season is a connoisseur of wines. Here is the correct wine shade, in a diagonal-weave wool combined with knitted wine-and-white . . . a city-country costume in the best taste. From the large and varied fall collection in the sports department.

ON THE PLAZA • NEW YORK

BERGDORF GOODMAN

FIFTH AVENUE AT 58TH STREET





THERESA...
Brown kid, black kid





LEONORA...
Leaf brown kid, charcoal kid trim; Dull black kid, marcasite kid trim.



This news about value is traveling fast . . .

Women today are looking more closely at what *they get* for what they pay. News of the value which they find in Vitality Health Shoes is traveling fast.

Here is popular price combined with qualities rarely found except in expensive footwear. Style as authentic as in costly shoes. Perfect fit as with exclusive models (a complete range of sizes, widths; narrow heels and combination lasts). A quality of workmanship and material totally unexpected at Vitality's price... And lastly—every shoe constructed on the famous "Vitality principle" which means so much in body balance, shoe comfort and foot health.

We invite you to visit your local Vitality dealer and see the shoes for yourself. Vitality Shoe Company, St. Louis, Mo., Division of International Shoe Company.

$5

A FEW STYLES $6



LUCIA... *Brown suede, black suede, black kid, brown kid, blue kid.*

VITALITY

Health Shoes

SIZES 2 TO 11 • • WIDTHS AAAA TO EEE







MARION...
Black suede, black kid trim; Brown suede, brown kid trim.

MINK — soft, supple skins, darkly rich, worked with a master hand . . . . .

ERMINE — *Russian* Ermine, because Bendel will use no other-suavely fashioned, collared and bordered with silver fox, frosted with countless white hairs, as only the choicest silver fox can be. Two coats from the incomparable collection of the House of Bendel.



Henri Bendel, Inc.

Ten West Fifty-Seventh Street



Von Horn

CLOTHES PSYCHOLOGISTS...that is what smart women call the Golflex tailors. "How otherwise can Golflex dresses be so infallibly *right?*" they ask. Perhaps it *is* clothes psychology... that instinct that makes us select from thousands of fabrics the ones worthy of the Golflex name; helps us choose from a mode, rampant with variety, the smartest, most becoming styles; that makes us know the importance of superb man-tailoring, the unfailing chic of simplicity . . . makes us know, for instance, that just now you are needing these two dresses. (Left) The most graceful sleeves in the world in a one-piece dress of crêpe "Yvonne." Colors: green, brown, red, navy, black **$29.50** (Right) "Perce-neige" tweed, with wool embroidery. Colors: wine, green, brown, light navy, rust, black **$19.75** (in Canada **$25**)

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·THE TAILORED WOMAN

729 FIFTH AVENUE, NEW YORK. 650 NORTH MICHIGAN AVENUE, CHICAGO

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CREATED AND DISTRIBUTED IN THE U. S. BY WILKIN-MALITO, INC., 500 SEVENTH AVE., NEW YORK, AND IN CANADA BY GOULD SAMUEL & CO., LTD., MONTREAL. SOLD BY ALL GOLFLEX DEALERS

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Black Karakul

shines in Lucien Lelong's version by Altman

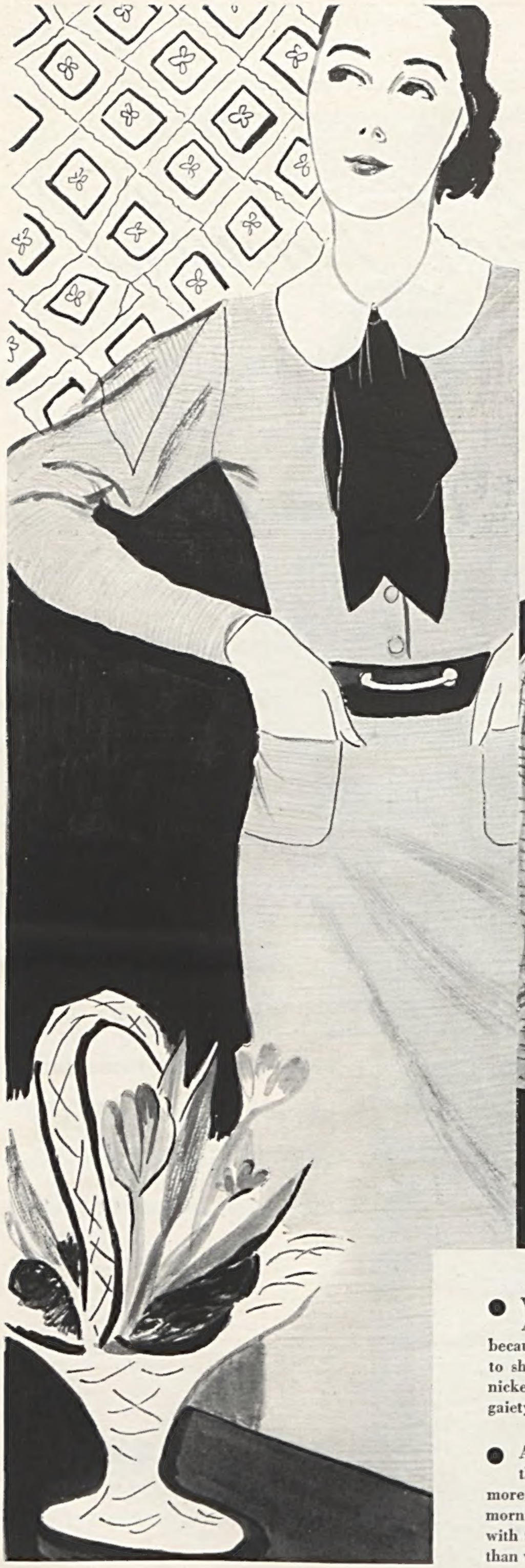


● LUCIEN LELONG, with his genius for fashion, has shown a deft, distinguished way of handling furs that women love. This coat, sculptured after a Lelong original, is of such supple pelts that it has been treated almost like a fine fabric. The wide-revered collar and peaked sleeves are charming and flattering. One of a group of exquisite town furs to be found in our Fur Salon, Third Floor $495

●

B. ALTMAN & CO.

FIFTH AVE. AND THIRTY-FOURTH ST.
ALSO EAST ORANGE & WHITE PLAINS



SEE HERE, MARK TWAIN,

We have done something about the weather

● We've made this woolly, soft, new rabbit's hair fabric (millions of rabbits gave their all). And we predict a sweeping defeat for winter. Angela bought the frock on sight . . . first, because it looks so divine with grey caracul, and second, because she says she doesn't intend to shiver through the entire football season *this* year. . . . The wine-red scarf and belt, the nickel-plated buttons, and the separate starched linen Eton collar contribute further to the gaiety of nations. In other colors, too, but grey is the smartest. $19.75. (Extreme left.)

● And you can't go through the winter without *this* dress; you just can't. It's the sort of thing you'll live in . . . partly, because it's never out of order or laid up for repairs; but more because it's so simple and so classic, and so *becoming*. Further, you can wear it from morning straight through tea-time (and maybe you think Romaine doesn't). Made of chenille, with the hand-knitted look that's more important than ever, it comes in two shades of red . . . than which there is nothing better, unless it's two shades of brown. So take your choice. $19.75.

BRADLEY *Slip into a Bradley and out-of-doors*



Enchanting for evening . . . a full cape of dark mink, with the exquisite depth of tone that distinguishes this lovely fur. Your cape should be just this length . . . just this shape . . . just this cape, in fact, for Gunther has designed the outstanding cape fashion of the season. You can wear it for daytime, too, over an untrimmed cloth coat or dress. In other words, it is the answer to the smart woman's plea "Give us high fashion at a low price!" $395

Is there a beautiful woman anywhere who does not know that ermine will make her more beautiful? . . . a wise one who does not know that now is the time to buy ermine . . . at low prices that can't continue? Gunther has a large collection of ermine wraps . . . those heavenly little short jackets and pelerines that you see debutantes and their big sisters wearing so engagingly (from $250) and glamorous, irresistibly lovely wraps, like the one you see here . $1500

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NEED

Among the letters which came to us recently, is this note from the secretary of a Vogue Pattern user.

"Mrs. W____S____R____ desires to express her satisfaction with Vogue Pattern No. 5980 which her dressmaker has just used in an oyster white Mallinson rough crêpe with jade green belt and velvet ribbon bow. It makes an admirable ensemble. She hopes that the pattern has had the sale it deserves"

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WE SAY MORE ?



VOGUE PATTERNS

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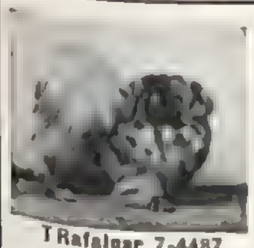
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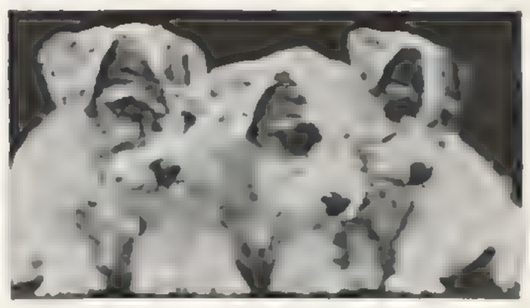
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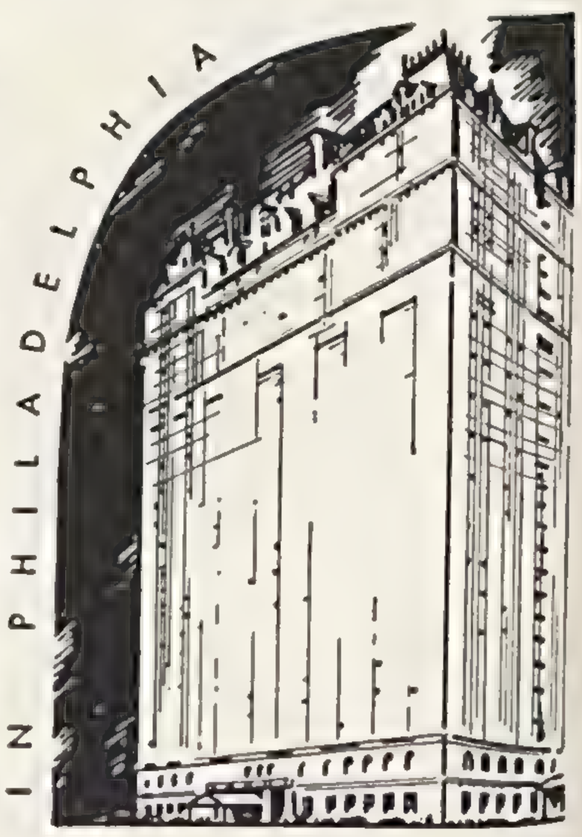
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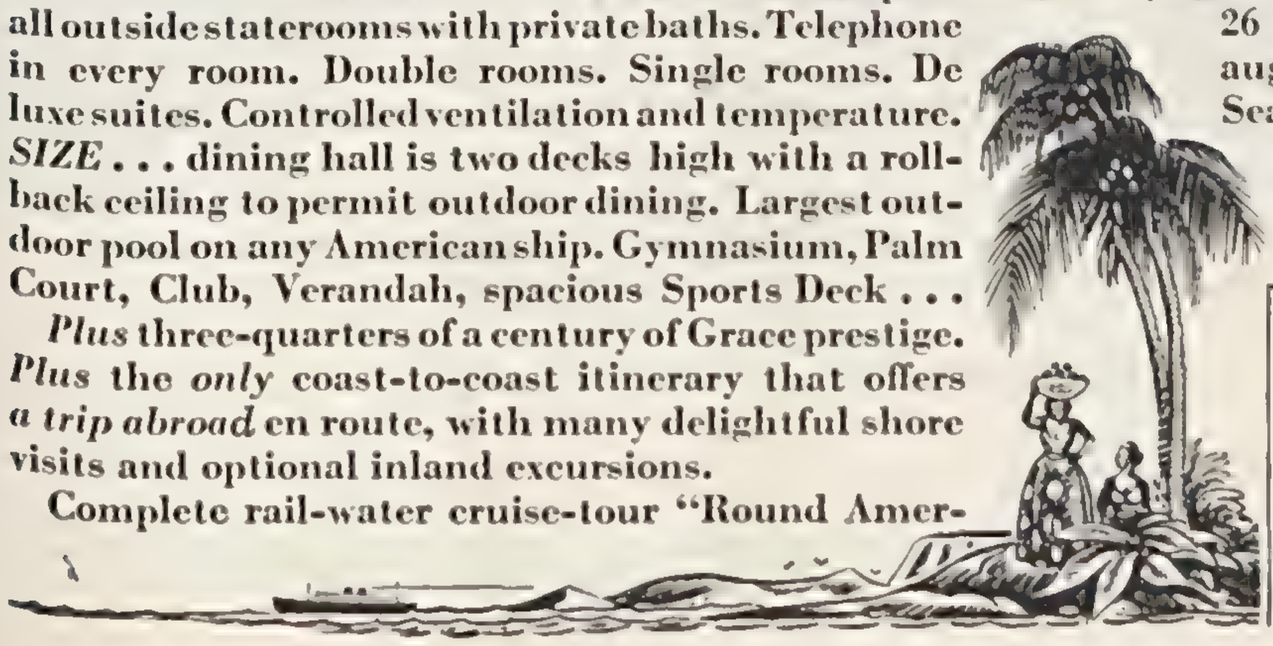
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SOCIETY

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Crispin—On September 11, to Mr. and Mrs. Benjamin E. Crispin (Laura Tenney Klock), a daughter, Laurie Klock Crispin.

Dater—On September 6, to Mr. and Mrs. Walton F. Dater (Isabel de Forest Pitt), a son.

Day—On September 7, to Mr. and Mrs. Charles Pope Day (Margaret Q. Treadwell), a son, Charles Pope Day, junior.

Dwight—On September 4, to Mr. and Mrs. Theodore Woolsey Dwight (Alice W. Murray), of Newtonville, New York, a daughter, Sarah Elizabeth Dwight.

Howells—In September, at Cambridge, Massachusetts, to Mr. and Mrs. William White Howells (Muriel Gurdon Seabury), a son.

Janeway—On September 10, at Glen Cove, Long Island, to Mr. and Mrs. Edward G. Janeway (Elinor White), of Oyster Bay, Long Island, a son, Edward Janeway.

Kniffen—On August 28, at Mount Kisco, New York, to Mr. and Mrs. Edgar Aldrich Kniffen (Agnes Means Layng), a son, Edgar Aldrich Kniffin, junior.

MacDonald—On September 27, to Mr. and Mrs. H. Graeme MacDonald (Frances Townsend), of Rye, New York, a daughter.

Maude—On September 8, in London, England, to Captain Edward F. Maude and Mrs. Maude (Sylvia Brewster), a daughter.

Richards—On September 16, to Mr. and Mrs. Eugene Lamb Richards, third, (Katharine E. Burns), a son, Thomas Randall Richards.

Ruhm—On September 10, to Mr. and Mrs. Herman D. Ruhm, junior (Martica G. Sturges), of New York City and Sasco Point, Southport, Connecticut, a daughter.

Schreiber—On September 6, to Mr. and Mrs. Otto A. Schreiber (Elsa Deckers), a daughter.

Sheldon—On September 8, to Mr. and Mrs. Huntington D. Sheldon (Magda Merck), of Llewellyn Park, West Orange, New Jersey, a daughter.

BIRTHS

BOSTON

Haviland—On August 31, at Limoges, France, to Mr. and Mrs. Theodore Haviland, second (Frances Paulding Meade), a son.

DEATHS

NEW YORK

Crane—On September 25, Elizabeth Crane, daughter of Alexander M. Crane.

Crowder—On September 27, the Reverend Frank W. Crowder, husband of Louetta Plitt Crowder.

Dearborn—In September, at Colorado Springs, Colorado, Henry Dearborn, son of the late Henry Dearborn and Margaret D. Bowers Dearborn.

Gaines—On September 27, Richard H. Gaines.

MacCoun—On September 12, Townsend MacCoun, husband of Anne Dean MacCoun.

Street—On September 16, William Greene Street.

ENGAGEMENTS

NEW YORK

Iselin-Mason—Miss Eleanor Iselin, daughter of Mr. and Mrs. Arthur Iselin, of "Bedford House," Katonah, New York, to Mr. Thomas Frothingham Mason, son of Mr. Francis Mason, of Brooklyn, New York, and Mrs. Scoville Hamlin, of Greenwich, Connecticut.

Petzold-O'Brien—Miss Mary Josephine Petzold, daughter of Mr. and Mrs. William A. Petzold, of Detroit, Michigan, to Mr. Miles M. O'Brien, nephew of Mrs. Francis G. Stuart, of New York City.

BOSTON

Proctor-Barker—Miss Jean Lamont Proctor, daughter of Mr. and Mrs. George Burroughs Proctor, to Mr. Burrill Devereux Barker, junior, son of Mr. and Mrs. B. Devereux Barker, of Boston, Massachusetts, and "Driftin," Marblehead Neck, Massachusetts

Shaw-Phillips—Miss Pauline Shaw, daughter of Mr. and Mrs. Francis G. Shaw, of Boston and Chatham, Massachusetts, to Lieutenant Neill Phillips, U. S. N., of Newport, Arkansas, son of Mr. and Mrs. Samuel Robinson Phillips.

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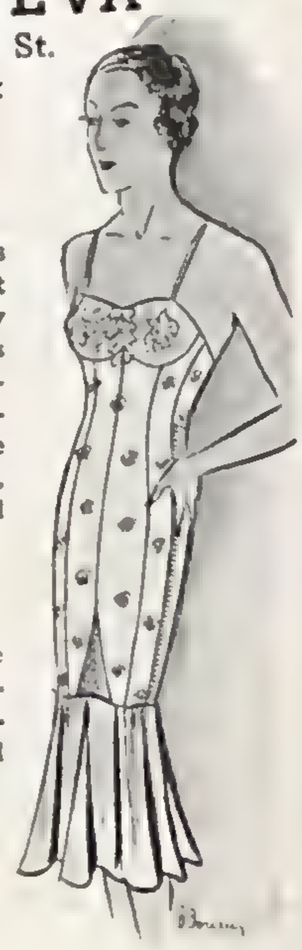
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SOCIETY

WEDDINGS

NEW YORK

Hubbell-Aubeck—On September 2, in the chapel of the Church of the Transfiguration, Mr. George Wolcott Hubbell, son of Mrs. George Wolcott Hubbell, and Miss Agnes Elizabeth Aubeck, daughter of Mrs. Peter Aubeck.

Keeler-Janeway—On August 29, at "Felsenheim," Saint Huberts, New York, the Reverend Martyn Decker Keeler, of Yonkers, New York, son of the Reverend Wendell Prime Keeler and Mrs. Keeler, and Miss Francesca R. Janeway, daughter of Mrs. Theodore C. Janeway.

Kramer-Bishop—On September 7, in the chapel of the Fifth Avenue Presbyterian Church, New York City, Mr. A. Ludlow Kramer, of New York and Westbury, Long Island, and Miss Alice Bishop, daughter of Mr. John V. Bishop, of Philadelphia, Pennsylvania, and Columbus, New Jersey.

Maxwell-Thraves—On August 22, in Greenwood, Virginia, Mr. George Lascelles Maxwell, of New York City, son of Mrs. George T. Maxwell, and Miss Katherine Thraves, daughter of Mr. and Mrs. W. V. Thraves, of Charlottesville, Virginia.

Minnigerode-Mailliard—On August 30, Mr. Meade Minnigerode, son of Mrs. Persifor Frazer Gibson, of Philadelphia, Pennsylvania, and Paris, France, and the late Meade Minnigerode, of Richmond, Virginia, and Mrs. Bright Mailliard, daughter of Mr. and Mrs. Louis Victor Bright, of New York City.

Munn-Hanford—On August 31, in Christ Church, Cambridge, Massachusetts, Mr. James Buell Munn, son of the late Dr. John Pixley Munn and Mrs. Munn, and Miss Ruth Crosby Hanford, of Scottsville, New York, and Madison, Wisconsin, sister of Dr. John Munn Hanford, of New York City.

Pearson-Sanford—On August 27, in All Souls' Church, Onteora Park, Tannersville, New York, Mr. Theodore Pearson, son of Mr. and Mrs. Henry Greenleaf Pearson, and Miss Louise Mott Sanford, daughter of Mrs. Henry Gansevoort Sanford, of Tannersville and New York City.

Waterbury-Boardman—On September 10, Mr. Lawrence Waterbury, son of the late Mr. and Mrs. James Montgomery Waterbury, of New York City, and Mrs. Carrie L. Munn Boardman, of Palm Beach, Florida, and Manchester, Massachusetts, daughter of the late Mr. and Mrs. Charles A. Munn, of Washington, D. C.

Wheelock-Gordon—On October 1, in Rochester, New York, Lieutenant Austin W. Wheelock, U. S. N., son of Mrs. George F. Wheelock, of Leicester, New York, and Miss Cecilia Kimball Gordon, daughter of Mr. and Mrs. George C. Gordon, of Rochester and "The Binnacle," Nantucket, Massachusetts.

Wilde-Field—On August 27, in Trinity Episcopal Church, Lenox, Massachusetts, Lieutenant Helm George Wilde, U. S. A., son of Mr. and Mrs. George W. Wilde, of Lake City, Minnesota, and Miss Marjorie Lila Field, daughter of Mr. and Mrs. William B. Osgood Field, of New York City and "High Lawn House," Lenox.

WEDDINGS

BOSTON

Codman-Brewer—On September 10, in the First Parish Church, Weston, Massachusetts, Mr. Daniel Sargent Codman, son of Mr. Alfred Codman and Mrs. Oliver Turner, and Miss Laura Holdrege Brewer, daughter of Mr. and Mrs. Charles Brewer, of Weston.

Hill-Palfrey—On August 27, in the Unitarian Church, Sharon, Massachusetts, Mr. Arthur Dehon Hill, junior, son of Mr. and Mrs. Arthur Dehon Hill, and Miss Mianne Palfrey, daughter of Mr. and Mrs. John Gorham Palfrey, of Brookline, Massachusetts.

Phillips - Schroeder—On September 14, in Rumson, New Jersey, Mr. John Charles Phillips, junior, son of Dr. John Charles Phillips and Mrs. Phillips, of Boston and Wenham, Massachusetts, and Miss Helen Stevens Schroeder, daughter of Mr. Gilliat de Ghéquière Schroeder, of New York and Saint-Jean de Luz, France.

Wakefield-Hall—On September 10, in Saint Paul's Episcopal Church, Dedham, Massachusetts, Mr. Lothrop Hooper Wakefield, son of Mrs. Hooper Wakefield, and Miss Catherine Ames Hall, daughter of Mrs. George Edward Hall.

Wells-Dana—On September 10, in Saint Peter's Chapel, Wianno, Massachusetts, Mr. Channing McGregory Wells, junior, son of Mr. and Mrs. Channing McGregory Wells, of Boston and Southbridge, Massachusetts, and Miss Mary Leslie Dana, daughter of Mr. and Mrs. Leslie Dana, of Saint Louis, Missouri.

BUFFALO

Goodyear-Thompson—On September 3, in Christ Chapel, Trinity Church, Buffalo, New York, Mr. Charles W. Goodyear, junior, son of Mr. and Mrs. Charles W. Goodyear, and Miss Mary Easton Thompson, daughter of Mr. and Mrs. Andrew Thompson.

CINCINNATI

Lavalle-Wilson—On September 15, Mr. John Lavalle, son of Mrs. John Lavalle, of Boston and Nahant, Massachusetts, and Miss Virginia Wilson, daughter of Mrs. Clinton G. Galway, of Cincinnati, Ohio.

PHILADELPHIA

Jones-Wallis—On September 7, at Radnor, Pennsylvania, Mr. Arthur Woodruff Jones and Miss Louisa M. Wallis, daughter of Mrs. James T. Wallis, of Saint Davids, Pennsylvania.

Little-Ellis—On September 10, in Saint Luke's Church, Easthampton, Long Island, Mr. Royal Little, nephew of Mr. and Mrs. Arthur D. Little, of Brookline, Massachusetts, and Miss Augusta Willoughby Gage Ellis, granddaughter of the late Mr. and Mrs. Frank H. Ellis, of Philadelphia, Pennsylvania.

Wharton-Cotting—On September 6, Mr. Henry Wharton, junior, son of Mr. and Mrs. Henry Wharton, of Chestnut Hill, Pennsylvania, and Mrs. Constance Binney Cotting, daughter of Mrs. H. Willard Gray, of New York City.

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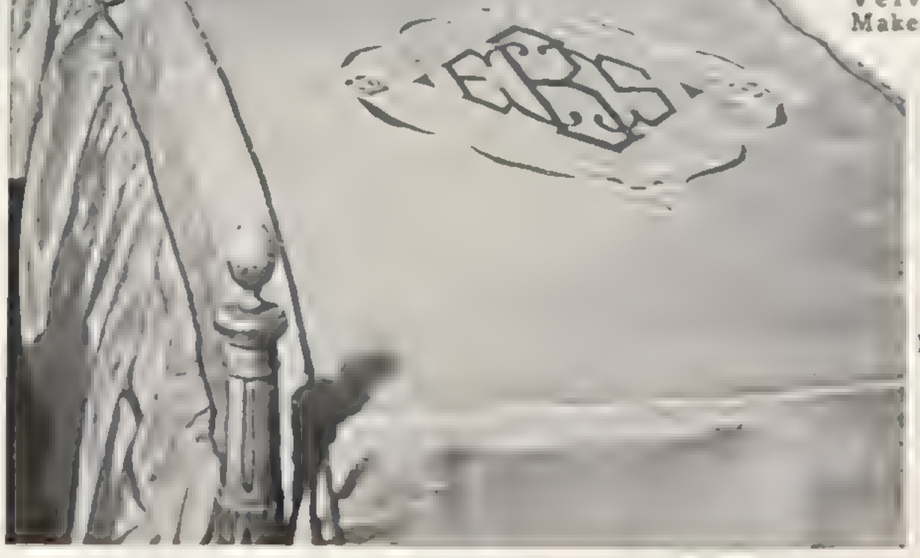
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V O G U E

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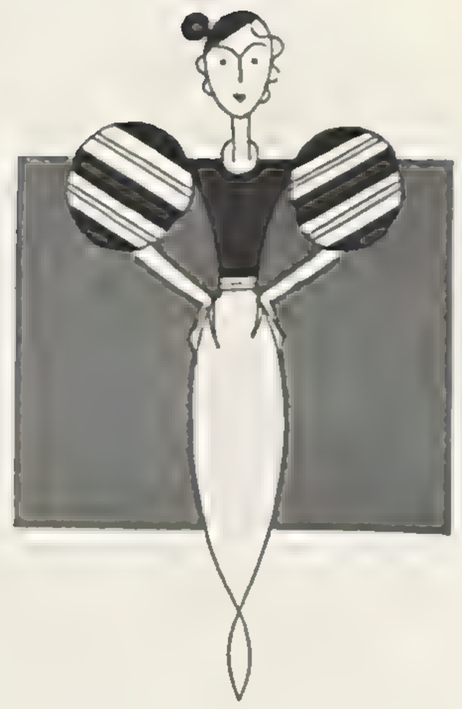
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NOVEMBER 1, 1932

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

Edna Woolman Chase, Editor-in-Chief

Carmel Snow—Editor of American Vogue
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Alison Settle—Editor of British Vogue



LES POUDRES DE RIZ LES PLUS FINES
LES PARFUMS LES PLUS SUBTILS
LES FARDS LES PLUS DELICATS

CARON

Vogue's

Eye view of the mode



ONE of the maddening limitations of this world is the poverty of the varieties of meat with which Nature has seen fit to furnish the hostess. Lamb, beef, liver, we know the dreary list. In the spirit of the great research foundations, Vogue's Hostess Department now offers a prize to the contributor of a brand-new meat. Penguin's eggs are out, because they have already been discovered in Paris. There will be a special booby prize presented to her who suggests nightingale's tongues.



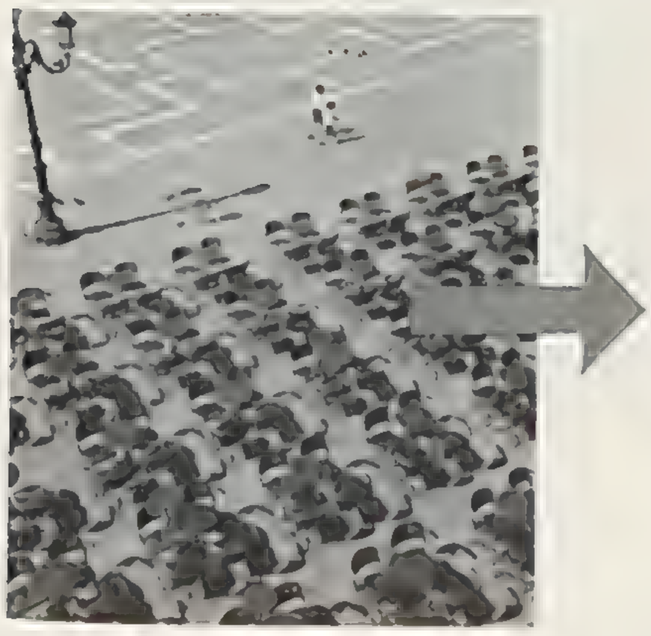
ACME

AT the left, you see the great-to-be-danced-with Edward of Wales. He is here representing the benefit of the doubt. When Vogue was collecting contributors to the chic of the world for page 34, we considered the Prince on the somewhat disputed grounds that he was the discoverer of the beret Basque, and thus the man who put "beret" into the international vocabulary. Anyway, we give you the Prince!

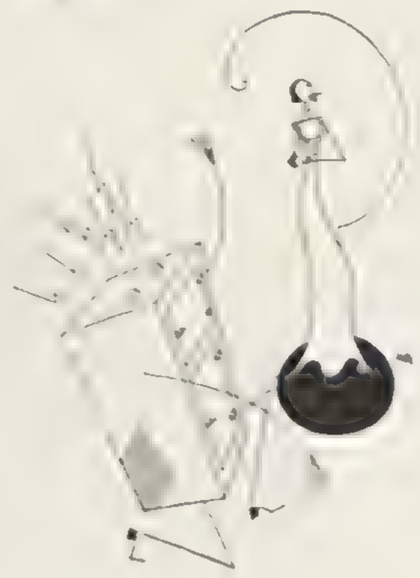
SINCE this has turned out to be an Age of Economy, ours not to reason why, ours but to decide what we will economize on. Try this sort of questionnaire on yourself. Would you, for instance, rather go without sun or a Frigidaire in your apartment? Would you rather have a maid or liquor? A radio or flowers? One dog or ten facials? New curtains or a party? One of the coats on page 33 or—?



WHEN we inserted a modest note in this page, asking for substitutes for the tired adjective, "chic," we never dreamed that the postman would have to stagger in with the answers. We acknowledge the replies, herewith, with honourable mention to a lady who sent "voguery, eclad, facyon, parcie tressart." We also bow to those who sent "spiff" and "snazzy." No laurels, yet. The competition is still on.



AT the left, you see a photograph of the Café Florian in Venice, empty. We put it there as a framework for the imagination, for each of those hard little iron chairs, in season, is sat upon by a great beauty or a great notoriety or a great celebrity. Cecil Beaton was there at the height of the season, this year. On pages 27 to 29, he populates the tables for you with this year's unforgettables.





STEICHEN

MRS. E. MARSHALL FIELD

THE GRAND TOUR



By Cecil Beaton

PASSPORT and papers are in order, the car is heaped, and we are free to start for Trinidad or Bagdad, to wander wherever the spirit wishes. But do not expect a daring travel article of rifle-shots in the jungle or encounters with warlike tribes and sheiks, for we have no hankerings to don burnoose and travel into parts unknown or to dig for undiscovered treasures. We wish for sun, for certain of the nice faces that we know, for an occasional building of beauty—in all, to spend a pleasant holiday away from England.

We have crossed the Channel, enjoyed a week-end in France at an all-white house at Le Touquet, seen Lifar dance Nijinsky's part in "Spectre de la Rose" in the Casino, and ridden horseback along the sand-dunes. We have stopped in Paris to see the Manet exhibition on our way south. Hotter sun is needed. Bodies must be brown at all costs. "Didn't some one we know once go to the Balearic Islands?" The map is unfolded, the finger falters a moment —Majorca—yes, that shall be the place. We start.

When motoring, you get vivid, rapid, machine-gun impressions, which are complete in themselves and can not be conveyed in any other medium. No painter can portray the sensation of the trees whirring mechanically past on each side as you spurt down a long avenue. No words can describe the stab of surprise and poignancy you feel as you turn a sharp corner and catch a glimpse of where the old, disused road, overgrown and green, leads to nowhere. And by no other means can you be made so aware of the charm of the pretentious and hideous little vine-covered pagoda ornamenting a mean pink-washed cottage, as when you shoot by, and your impression is over in a flash. The cinema can not register without vulgarizing the tender scene on the balcony overhanging the narrow village lane, and to look for more than a fraction of a second would be a pity.

Car impressions are complete in their quickness. You can apply the brakes, stop to scrutinize more carefully, but there is much that should be seen only in kaleidoscopic flashes. You have, by unexpectedly tearing around a corner, already caught the village "bending," caught it red-handed at its most typical busyness. The old lady burdened with bundles will spend the afternoon hobbling along, the youth in playing the lute, the girl carrying pots to and from the fountain. You know that the oldest inhabitant never leaves his position ensconced in a chair in a doorway.



And the smells! How important an addition to the adventure they are! Each country has its own particular odour. France is peppery; there is a slight savour of blue smoke that makes your throat feel dry. Italy is sickly sweet, a mixture of cheap scented face powder, soap, and cheese rind. Switzerland is sharp and crystalline, and every village seems to have prepared its perfume for the moment you have chosen to pass along its streets. It may be of peat or dried hay, or the decaying, acrid smell of damp dust in sunless alleyways, or of coffee being freshly ground. You may have passed before the smell has pervaded your consciousness, but you are reminded in a flash of some event in days past—of the Matron doling out ginger biscuits and eucalyptus to the schoolboys, and you realize that the village shop just past, with the bead door curtain, smelled of the Matron's room.

You accelerate, and, for your enjoyment, there is a ceaseless pageant of smells, of sap, of wet or burning wood, parched grass, evening dew, of farmyards, stables, and rich cow pats, of limes and plane-trees, of flowers—jasmin, like cheap hair-oil, and stock.

Motoring through parts of France can be monotonous, but we travelled fast through the Joan of Arc country and spent pleasant evenings after deliciously cooked dinners in small hostelries, exploring the town in the dark and listening to the renditions of Massenet, Lecocq, and Popy by the street café orchestras. Each morning, the sun would become stronger, the vegetation pastel coloured, with expanses of bamboo and vineyards sprayed with a turquoise solution that gives an artificial bloom to the vine leaves.

Now we have crossed the frontier and are in Spain. The peasants seem to be wearing Picasso's costumes from the "Tricorne" Ballet, and one is surprised that a farmyard is not used for a theatrical *décor*, with its advantages of hay-ricks, disused carts, pottering hens, a broken Madonna hysterically swooning under an olive-tree, and a bird-cage nailed to the door. Soon, we are enduring the racket of Barcelona with its unbelievable noises—crowds scream, hooters hoot, trams clank, engines roar, motor-horns squeak



BACKGAMMON AT THE LIDO



LADY URSULA FILMER SANKEY AND MRS. SATTERTHWAITE



THE HON. CHARLES WYNN AND LADY CHARLES CAVENDISH

with ceaseless impatience, and shrill sopranos screeching their metallic hearts out are relayed all over the town by raucous loud-speakers. Every one seems extremely excited, perhaps on account of the approaching revolution, and the scene on the dock when we take the night-boat to our island is remarkable for the hysteria of the farewells and last-minute messages. The boat sails, and, in the dusk, the fluttering handkerchiefs become smaller specks. Barcelona is indicated by a million twinkling lights, each moment further distant. The boat lands—a forty-mile drive through dust unalleviated brings us to Formentor.

"The tropics get you," we are warned at the hotel. "You will enjoy the lotus-eating existence and be incapable of leaving. All these people came originally for a night or two, but they can't get away. They bathe and stay up all night and fight with one another, and the hotel is prohibitively expensive, with the worst service in the world. If you ring a bell, no one will answer, the waiters are out bathing, and the concierge is on the beach with the girls. Nobody minds, no one has the energy to complain—the tropics get you." We anointed ourselves with oil, lay in the burning sun on the white sands, and looked for strange shells in the turquoise sea. We did not find the warnings true, but, nevertheless, we left before the tropics got us.

In Spain, all the women of every class wear their hair elaborately coiffed with set waves and tidy chignons. What seemed to be an extremely elegant dowager, with long earrings, would appear at a window and, to our astonishment, throw out a pail of slops. And not until now did I learn what is known as the language of the fan. That a simple paper fan can be clicked and wielded in so many various ways was a revelation, and it was a surprise to find the fan being used out-of-doors. Click—zip—flutter—zip—but we leave the señoritas, the dowagers with their fans, and journey forth.

After the tropic, no-season heat of Majorca, we regained summer in Nîmes and feasted our eyes with joy upon this most beautiful eighteenth-century town, which is surely the best of all that France can offer. Every house is architecturally elegant, and dotted about with profusion are dwellings that are gems. There are no gardens more poignantly beautiful, more gracefully romantic, more inspired and elaborate in design, than here. If the architect should look down from Heaven at his handiwork—how pleasant he would find it to see the old ladies and gentlemen, lovers and children, who enjoy them every day!

The evenings were dulcet, warm, and still. The Greek and Roman ruins and the flowering trees assume an even added magic in the twilight—and oh, how lovely is the twilight here! The sky is periwinkle-blue, but the town is dark, though the colours soon assert themselves in the low-key tone, and every line is seen at its most beautiful: the palest pastel shade glows, the pale green window-shutters are stridently lucid, blues become piercing, and scarlets seem as though on fire. Oh, Nîmes, Arles, Aix-en-Provence! These are towns to dream about and live in. How it was that we left I shall never know, but it was in Marseilles that the night was spent. A disappointment of a place, after the highly coloured stories one had heard.

On—on—on, along the Coast—Cassis, Toulon, Cannes. A fanfare of horns. Three cars overloaded with young people, mascaraed eyelashes and peony cheeks, a Roman head on a pillar neck, blue shirts, sandals, (Continued on page 90)



(Left) The Hon. Bryan Guinness, Mrs. Alastair McKintosh, Miss Tilly Losch (Mrs. Edward James), Mrs. Harrison Williams, Mr. Oliver Messel, the Hon. Mrs. Bryan Guinness, Mr. Cecil Beaton, Lady Castlerosse, Lord Alington, Lady Cynthia Mosley



COUNTESS EDITH DI ZOPPOLA



MISS AUDREY LEWISOHN



LADY DIANA COOPER



MRS. DOYLE AND LORD QUEENSBERRY



THE MARCHIONESS OF QUEENSBERRY



HOYNINGEN-HUENÉ, PARIS

VIONNET (JACKET FROM ALTMAN)

Modern composition in black and white

IN THE FAMOUS VIONNET MANNER

Every one snatched at the striking ensemble, "4527," on the opposite page, when Vionnet showed it in Paris. It's all of black satin—proving that black satin can never die—, and nothing has done the princesse silhouette so much justice. There's a jacket, all piled up with ermine—a jacket that comes off rather surprisingly, since it's so much in one with the dress, and then you have Vionnet's latest—a dress with a square, gathered neck-line and little cap sleeves that barely cover the tops of the shoulders

You think immediately of a delightful bouquet of sweet pease—when you see the devastating dress, "4553," below. Nor is the impression far-fetched, for it's all of varicoloured pastel chiffons, with lights and shades let loose by the spreading panels. The skirt is in pale pink, and panels in brighter pink escape from mauves and dark reds twisted about the ribs. A youthful fichu covers the shoulders—for covered shoulders are smarter than ever. All in all—this is a delicious salute to Vionnet's imagination

The new flow of her draperies



MOYNINGEN-HUENÉ, PARIS

VIONNET (THURN)

SEEN ON THE STAGE

By David Carb

BOTH praise and dispraise are so extreme in America that the man who succeeds more often than not has his ego abnormally inflated and he who fails in an early work not infrequently loses all faith in himself, finds it difficult even to cling to a moiety of hope. The artist, because fundamentally he lives and thinks through his emotions, suffers most from our critical intemperance. Only the very strong are able to retain their balance. Most either regard themselves as Great Geniuses or as complete "washouts." To use an old phrase, "it goes to their heads—" one way or the other. That is more true of people of the theatre than of those engaged in any of the other arts, for, in the theatre, the direct and immediate reaction is final. One encounters along Broadway numbers of dramatists, actors, and producers who are either swaggering egomaniacs or uncertain, pathetic pleaders. Needless to say, the preponderant number belong to the latter class, but the members of the former group, because they fill the air with paeans of self-praise—and those who caused their condition make loud noises, too—seem to be the majority; they fix the tone of the Street for the casual observer.

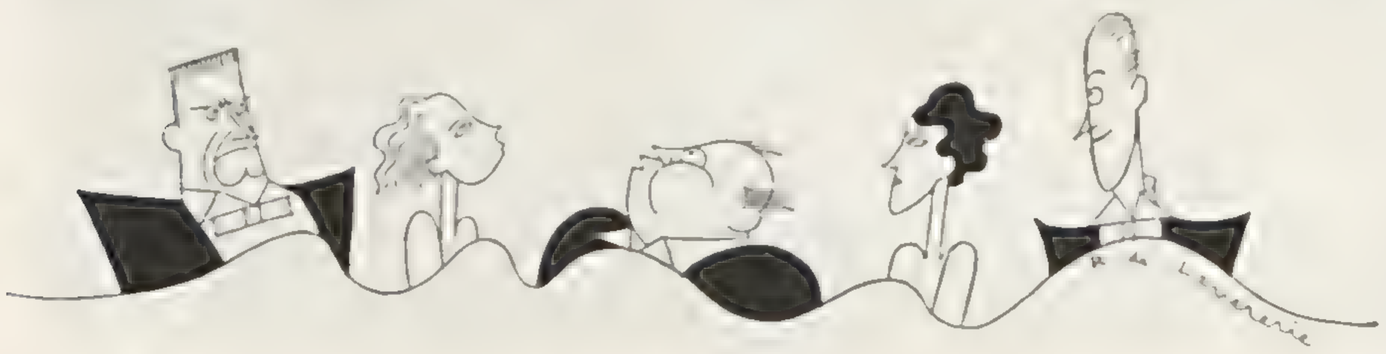
Herman Shumlin is one of the few producers who, in the face of tremendous acclaim, has retained his balance—a sense of values about himself and the theatre. After several failures, he produced and directed "The Last Mile" three seasons ago. It was not a big popular success, but it ran for several months to deeply appreciative, if not large audiences. It was that rare thing, a *succès d'estime*, which paid its way for the greater part of a theatrical year.

The following autumn, Shumlin staged and presented "Grand Hotel." He was instantly hailed loudly, ecstatically, by both the press and Broadway as the Wonder of the Day. They pushed aside yesterday's Wonder of the Day—their pedestal, like a flagpole, having space for but one—and strove to put Shumlin in the seat of honour. In spite of all that, he remained the quiet, firm, studious man he had been before the golden shower descended upon him; having perspective, he did not consider himself immune to failure. Most managers in his position would have felt that anything they touched would *per se* be right and hugely profitable, that their names at the top of the announcements would be sufficient to cause a stampede at the box-office. With hysterical abandon, they would have tossed one play after another on the stage: Shumlin simply sat in his office as before, reading hundreds of plays, seeking a script that would stir him as "The Last Mile" and "Grand Hotel" had. After two years, he found it.

"CLEAR ALL WIRES!" it is called. Bella and Samuel Spewack wrote it, and Shumlin is both the producer and the director.

The play revolves about a journalistic faker, who happens to be head of the foreign service of the Chicago Press. There is a strange resemblance between him and Broadway's great: a super-egoist whose egoism is based on nothing more substantial than the job he has fallen into. He uses war, peace, revolutions, all the travail of the world, the columns of the newspaper he represents—he employs everything everywhere merely to exploit himself. He concocts "news" shamelessly.

Since all the action takes place in the rooms of this Buckley Joyce Thomas at the Hotel Savoy in Moscow, and all Sovietdom flows through them at his command, the authors have the opportunity to reveal all sorts of "local colour." They take full advantage of it. The story can be summarized in a single sentence (academic authorities insist that that is the test of a good play): the hero brings the favourite chorus girl of the owner of the Press to Moscow with him, the deprived gentleman finds out and discharges him, but on the heels of the discharge comes a fine offer from Hearst.



Summarized thus, the story sounds simple and direct—and meagre. It might, in fact, be too meagre if the authors had been content merely to tell their tale. But, possibly because of their realization of the thinness of their material and of their enthusiasm for what they observed in Russia, they have gone to the opposite extreme. Their work, as it appears at the Times Square Theatre, is too cluttered with colour and detail, too complicated by plot shifts and tangents for easy absorption in a play's quick passing. The drama contains so much good, fresh material that it probably would be a success from every angle were it not for the plethora of complications and convolutions. True, there are dull moments, and, as the evening progresses, the hero's necessary single method of attack grows a bit tiresome. But those things would not harm it seriously had the authors been content to tell their story without so many twists and ramifications. For most of the writing is far above the average, the acting is unusually good, the actors having been uncannily well selected for their rôles. And Shumlin's direction is sure, adroit, resourceful; a terrific pace is amazingly sustained through three long acts.

Thomas Mitchell plays the leading part with such great and unflagging energy that the spectator sometimes grows weary watching him work so hard. From half-past eight until after eleven, he is literally a human dynamo. Dorothy Mathews brings fragile—but not too fragile—loveliness to the rôle of the chorus girl. She never minimizes the character's crassness, selfishness, or stupidity. Which proves that she is an ingénue of unusual intelligence and skill. She has also that indefinable quality known as "appeal."

The large cast is two-thirds Russian. A boy named Ari Kutai is a "find"; he acts with ease, conviction, and an innate feeling for theatrical values. Eugene Sigaloff and Alexander Danaroff completely realize their rôles. But then, every Russian in the play does that.

And those who are not Russian, also. Charles Romano, Egon Brecher, Philip Tonge, Dorothy Tree, John Hoysradt, Harry Tyler—(Continued on page 89)



MAGGY ROUFF • CHÉRUIT

The supremacy of sleeves and collars

A great splash of white ermine, a great length of zinnia-red velvet, and stupendous sleeves—all in Maggy Rouff's great evening coat of the season, "Infante." All three factors—collar, colour, and sleeves—distinguish it from its predecessors. A coat that makes you feel like a great lady

It's the huge mediaeval sleeves—or perhaps it's the gorgeous colour combination that makes Chéruit's ensemble, "317," so arresting. The dress is of mordoré moire, and the long coat is of velvet with a great swirl of sable piling up luxuriously around the head and over the shoulders

WE SALUTE . . .



SYRIE MAUGHAM

Syrie Maugham—for teaching us to use white in our houses and particularly white carpets; and for being one of the few lady decorators who kept her head during the modernistic deluge by consistently combining old and new



ANTOINE

Antoine—for cleaning up our Garbo curls and turning us to more classic coiffures; for his magnificent Bal Blanc coiffures this summer in Paris; for being the only coiffeur, as far as we know, who has had a monument erected to him

ELSA MAXWELL

Elsa Maxwell—for giving the world's best parties; for coming out of California in the disorganized post-War days to crack the whip for a new international society; for establishing her own social snobbism, which bars only bores; and latterly for the renaissance of Monte Carlo

Mainbocher, once Editor of French Vogue—for having launched a dressmaking house, made a reputation for knowing more about the American woman's figure than any living human, and for having lashed the American buyer to his mast in one of the bleakest periods in the history of the Couture

Constance Ripley—for introducing chic and a sense of humour into the costuming of revues; for using as materials everything from peau d'ange to Brillo; for proving by her costumes for "The Band Wagon" and now for "Americana" and "Flying Colours" that leg-showing can be done without ostrich



MAINBOCHER

CONSTANCE RIPLEY



THE HON. MRS. REGINALD FELLOWES

The Hon. Mrs. Reginald Fellowes—for her eternal daring to be different; for being the first fashionable woman to wear flower leis, the first to wear a cotton evening dress, and the first to wear a woollen evening dress, thereby giving the needed boost to these three alluring fashions

The Unknown Hero, who first dared wear the white linen mess jacket in America—for refusing to perspire in silence; for being insurgent enough to launch a new fashion for men; for making the American male a hundred per cent. more attractive this summer than he has been in years



THE UNKNOWN HERO



MARY LEWIS

H. R. H. THE PRINCESS ELIZABETH

Mary Lewis—for having held a new ideal before the nose of the American flapper and, as Advertising Manager and Director of Best and Company, merchandising it with revolutionary success, thus being responsible for much of the tailored niftiness of the current young girl

Her Royal Highness the Princess Elizabeth—for having inadvertently started mamas all over this broad democracy dressing their young in corn-yellow, just because she happened to show a preference in her royal nursery and wardrobe for this highly becoming shade

EVERYTHING

a winter wardrobe needs



Starting with the most exciting part of the wardrobe—clothes for evening—, the first indispensable is a black velvet dress. The one at the far left is Worth's "Les Clochards," a dress with a jacket that has a scarf with the ends gathered into a muff; Bendel

The second dress is Augustabernard's "2," one of the two dresses chosen to tune in with the long fur-trimmed coat. It is of crêpe roma, with a double-in-effect waist-line, accented by a twist of velvet in fuchsia shades, and a graceful pleated skirt; Nancy, Inc.

This coat is all of velvet, right down to the ankles, and its newness lies in the sable border on the elbow-length cape, with heads and tails conspicuous by their presence. There's a small choker-like collar. This is Worth's "Mabillon"; Stein and Blaine

Two colours, two fabrics, two waist-lines—they all contribute chic to Lelong's "Choupette," shown above. The skirt and twist-about girdle are of black satin, the wide-shouldered blouse of velvet. The naïve square-cut neckline is irresistible. From Bendel



Here is the daytime wardrobe: one suit, two coats, and three dresses. The dress just above, to wear under the wool coat, is different from anything you've had in ages —a silk dress with a silk guimpe. This is Lanvin's "Islande," in her newest colour scheme; Altman

Schiaparelli proposes the suit and fur coat costume next to the left. Alaska seal for the coat, wool for the suit, satin-jersey for the blouse, and a new colour scheme for all. Suit, "447," and hat (Marie-Christiane's "La Charmille") from Bergdorf Goodman

You wear the dress of green woollen (third) by itself, under the fur coat, or with the ocelot cape, which looks like a jacket because it turns into a belt. This is Jane Régny's "Airain." Marie-Christiane hat, "Italienne." Hat, cape, and dress from Hattie Carnegie

The wool coat, Molyneux's "41," the basis of the wardrobe, was chosen for its new, chic colour, its bias cut, and its blue fox—used lavishly, but not too lavishly for all-day wear. Worn with it is Marie-Christiane's hat, "La Brioche." Hat and coat from Jay-Thorpe

Another dress to go under the wool coat—Molyneux's "11," of crêpe, with a businesslike look due to the little turned-down collar and the sturdy round buttons, but with flippant flounces on the long straight sleeves to give a fillip; dress from Jay-Thorpe

SUR LES TOITS DE PARIS

THIS incredible penthouse, built by Le Corbusier and Pierre Jeanneret for Monsieur Charles de Beistegui, on top of an ordinary Champs-Élysées building, is the talk of Paris. Clean white, with its plain surfaces and bays butting the breezes like a ship, it commands astonishing modern-cinema views of Paris. From the first terrace, you mount a stair, sheltered with ivy-covered walls, and come out on the upper terrace, a peaceful little garden shut in with box hedges. Presto, the hedges glide back by electricity, fold up and disappear, and, as if by magic, you find the whole grey dither of Paris at your feet with the Louvre off in the distance in one direction and the festive white towers of Montmartre in the other. But this is not all. There is an outdoor sun-room, enclosed with four stark walls and fitted with radio, theatrophone, and an open fireplace, and, in the penthouse cabin, a periscope transmits upon a white table a perfect image of the street below—a never-ceasing parade of pink réclames, bicycle boys, market-trucks, midinettes, flirtations, and little red taxi accidents.



SEEN FROM THE CHAMPS-ÉLYSÉES



THE HEDGE THAT FOLDS UP AND DISAPPEARS

BUFFOTOT, SÈVRES



PERISCOPE TO WINDWARD



OVER BOX HEDGES, THE ARC DE TRIOMPHE

BUFFOTOT, SÈVRES



INSIDE THE CABIN

Above, top, stands the cabin with the periscope to windward and the stair leading into the outdoor sun-room. Just above is the white chamber within the cabin and the round white table onto which the periscope transmits a coloured image of the never-ceasing parade below. At the left are the lower terrace and the great glass door panel which slides back silently by electricity



YVONNE CARETTE (BENDEL) • YVONNE CARETTE (BENDEL) • MOLYNEUX (JAY-THORPE)

Wool gathering on winter evenings

You'll gasp at the fabric—a sports jersey, and the colour—a sports beige. It's "Joséphine," a low-cut dress and short jacket with sable marten piled up around the shoulders in a lavish paradox

And this impressive coat, "Marie-Louise," is also of jersey. For you who like style with a bit of nonchalance. Grey fox swirls around the neck and elbows. There's a crêpe dress to match

A Christmas-green evening dress of soft, spongy wool, like homespun, with jolly big puff dots in the weave. The material of "90" is flattering, and so are the drop shoulders and lamp-shade sleeves



WORTH (HATTIE CARNEGIE) • LUCIEN LELONG (LORD AND TAYLOR) • JEANNE LANVIN (THURN)

Triptych of velvet evening capes

Three different capes, three different lengths, three different shapes. Above is "Hoche," a long velvet one—dramatic, but simple enough to wear anywhere. Gold metal clasps fasten it at the throat

Shaped like a smock that the Dordogne peasant wears—this velvet cape lets your hands slip out of big ermine cuffs. There is nothing pretentious about "Dans la Nuit," but it has great style

One of the Lanvin coups of the year, "Chevalier," of velvet, with a border of silver fox. The gesture with which you fling it over your shoulder makes it irresistible. The dress is "Bel Horizon"



HOYNINGEN-HUENÉ, PARIS

ROSE DESCAT (DOBBS, FIFTH AVENUE)

The hat to wear with your wools

A swallow's dip over one eye, a brim short on one side, wide on the other—this is new in sports hats for the coming season. It is Rose Descat's "95," made of felt, with a pleat to make the crown shallow and a dark brown grosgrain band to accent the lighter brown of the hat. It's perfect worn with this beaver-trimmed grey woollen coat and green-and-white wool scarf from Lucien Lelong

THE GOSPELS OF BEAUTY

No. XXI.: For the business woman

OF all the worn-out phrases that exist as remnants of the past, unquestionably the most thoroughly worn-out is the one that assures us blandly that Heaven will protect the working girl. For the working girl—which means almost every other girl or woman you know in this day and age—is very well able to protect herself, thank you, and does so. Also consigned to the era where John Held finds his wood-cut ladies is the starched severity of the shirt-waist that was once the costume of the "office worker." The attractive young women in offices to-day have the same chic and the same clean, well-groomed look that characterizes all smart young women, in or out of business.

But to have and to keep this well-groomed appearance throughout the vicissitudes of a business career require a rather special technique. First of all, you *have* to keep fit. Women who are not in business can, in an emergency, call it a day, go to their rooms, and firmly close the doors for the time being. Whereas, when you are in business, you are in it all day and every day, and you have to have the energy, both mentally and physically, to see it through.

Whether your job is one that keeps you at your desk all day or sends you flying hither and yon about the town, the best antidote for your expenditure of energies is some form of complete relaxation. And one of the best forms of relaxation—believe it or not—is exercise. In New York and in other large cities, almost all of the exercise salons have "business women's evenings," convenient hours when you go after business and wear yourself out pleasantly over exercise or dancing. One dancing instructress has a whole class of hard-working beauty editors who practise what they preach by spending one evening every week in attempts (eventually successful) to do the back-bend and the cart-wheel. Or, you can buy courses that entitle you to a series of beatifically restful massages and sojourns in electric cabinets and beneath health-giving lights.



PORTRAIT OF A MILLION-DOLLAR BRAIN IN A DRYER

In such places it is that the smart girls you see going about town looking as though they had just returned from the South acquire their winter coats of tan. Also in these establishments are to be had those colonic irrigations that a lot of busy women have discovered to be vitally helpful in keeping themselves in good condition. Every crisis of the day (and what business day is without them?) is reflected in the nerves of our stomachs, and a complete clearing of the system does wonderful things in straightening us out and calming us down generally.

If you don't have time or inclination for salon exercise and such, you can do miraculous things in the way of relaxing jumpy nerves in the privacy of your own room. One such exercise is the touch-the-floor that we all learned in gym. This starts the circulation in the solar plexus, where are those nerve-centres that control all the lower part of our bodies. Another is to lie flat on the floor, with your hands over your head and, holding yourself rigid, turn from the waist from one side to the other. This moves the nerve-centres in the spine and brings surcease to that nagging, nervous backache that every one has known at some time—business or no.

Of all the aches that descend upon us from nerves, probably the most universal is that at the back of the neck, where red-hot coals seem to gather temporarily for a siege of torture. Nor is this to be wondered at when you know what really goes on. Nature has arranged our anatomies so that all the vertebræ up and down our spines are separate and exclusive affairs, with a respectable distance between them. At the top of the spine is the head, on a pivot. When we sit in chairs for hours, when we stoop or slouch or get tied up with nerves, does our head remain balanced gracefully like a lily on its stalk? It does not. It presses down too closely on the spine, and all the little vertebræ press down on one another, crying out in fury—and you get it all in the neck! A way to overcome this is to raise your head up high, as though you were trying to see who was sitting two pews ahead of you in church, and, with your head held that way, pivot it around in a complete, wide circle. This is worth mastering, because you can relax with it at your desk, if you don't mind any one who happens to see you thinking that you have gone temporarily crazy.

Every woman who has to conserve time knows the great importance of making—and keeping—regular appointments for all beauty requirements and the great help that it is always to have the same sympathetic operator, who knows your own preferences and needs. Then, too, in a good shop, all your requirements may be telescoped into one siege, so that you can be (Continued on page 78)

Country scarf in Rodier wool. at Jay-Thorpe

English Tweeds in soft purple are very chic. Fortnum + Mason

Above - Two patent leather Trimmed Suede pumps and Two-coloured sandal from I. Miller

Right - Schiaparelli's coat silhouette; beaver fur: found at Altman

finds of the Fortnight

Chanel's plaid knit
Trio: Bergdorf
Goodman



Bright
blouses are
found at
Peck and Peck



Dull stiff velvet
Cape and belt:
Jay Thorpe







Tucked jersey
one-piece dress:
Altman

Informal metal
and velvet evening
bag: Altman

Jersey-a new
evening material:
Altman



HORST

If you are one of the many, many women who prefer all-in-one corsets, you can't do better than this—of fine peach coloured elastic, with a well-cut insert over the diaphragm and a lace-and-net brassière cut to support the figure; from Bonwit Teller

The well-dressed maid who is helping her mistress wears a Dix-Make Uniform of black moire and a trim net apron and net collar and cuffs—all crisp, well-cut, and simple, with none of the musical-comedy fanciness that too often appears in maids' costumes

NOTES ON ANATOMY

VOGUE has made these anatomical discoveries:

• That you must be very flat as to diaphragm, if you are to look well in the new dresses, and, therefore, that your girdle must be higher than it was last year.

• That you *must* have a bosom, and, to achieve this desired possession, nothing is better than the new brassières, with adjustable slides, and particularly the new hand-crocheted pull-on brassières.

• That your elastic girdle need not have a surgical look, because there is a new brocade that is just as elastic and doesn't look it.

• That slouching in our débutante days and too-tight brassières depressed our bosoms to the point where only artificial means will revive them. That women's abdominal muscles are notoriously weak, and that, therefore, we can't help spreading.

• "These anatomical facts," to quote the great stage designer, Lee Simonson, in *The New Republic*, "can be observed any afternoon on Fifth Avenue or any summer at any bathing-beach by any one not hopelessly in love. . . . The corset is now dedicated in a spirit of humility. . . . Woman has put on her foundation garment once again, and is probably right in supposing that, if she likes it, it won't incommode the Lord or the Life Force, the Cosmic Urge or *l'Élan Vital*, the Hormones or the Norns, Aphrodite, *das Ewig Weibliche*, or whatever else it is that makes the world go round."

• That inexpensive, ready-made corsets are better than ever.

(More notes appear on page 80)



The elastic of the Gossard girdle just above is in a lovely brocade, cut to stretch at all the right places and give resistance at all the right places. It comes up well in front and under the hips in back. The Gossard brassière is of flesh net. From Franklin Simon

The Vassarette girdle in the centre above is made of supple crochet elastic, with ribbing at the high waist and the lower edge. It's very long and adaptable to almost any figure. The brassière to match slips over your head and has no fastening. Both are from Best

The girdle at the extreme right, above, is a Kleinert model that does double duty. Made of reducing rubber, it makes you slimmer, as well as shapelier. The rubber has a brocaded surface, and inserts of more pliable rubber make it easy to pull over the hips; from Best

If you want your all-in-one to fit like a glove —look at the one at the right. Made of peach-pink batiste, it is beautifully seamed, cut to close smoothly under one arm, with a well-moulded brassière of écru lace. The maker—Artistic—calls it "Caresse"; Saks-Fifth Avenue

HORST



PAQUIN MODELS FROM SAKS-FIFTH AVENUE

Fox is the crowning glory of a suit

WINTER SUITS

Culled in Paris



JEAN PATOU • MOLYNEUX (SAKS-FIFTH AVENUE) • MOLYNEUX (JAY-THORPE

WHEN it comes to suits—this is a wide-open, free-for-all season. Again, Paris puts it up to you. What length jacket does best by your figure? Take your choice—a short one stopping at your hip-bone, a long one almost to your knees, or any length betwixt and between. And how do you like the cut—loose or fitted? One is as good as the other. Take something hugging your figure, with big mediaeval sleeves, or something loose and swagger.

As for colour, the field is equally wide. Paquin does a suit with a blue wool jacket, laden with black fox, a black skirt, and—of all things—a pale blue blouse. Another of Paquin's loves is violet-blue wool—but, mind you, only for special wear. Chanel's new corduroy suits are in ruby-reds and browns. Schiaparelli upsets conventions by launching a deep beige suit with a pink blouse; a brown suit with a hyacinth-blue blouse; a cabbage-red suit with a slate-grey blouse.

And speaking of blouses—the hit of the hour is the velveteen blouse. Paquin puts a red one with a blue suit, a bright green one with a purple suit; and Augustabernard makes a fashion by using a green velvet one with a black suit.

Fur—you may take or leave alone. Very ornamental suits have swirls and swirls of fox. Mainbocher and Schiaparelli like sealskin on dark blue or dark brown suits. With suits that haven't a snitch of fur anywhere—you have the big opportunity to wear fascinating separate fur scarfs and capes and muffs. Not in years have muffs belonged so thoroughly in the fashion scene.

And what hat is right with a suit? Nothing could be more dashing than one of Patou's sailors—sitting levelly on your brows in the Gibson-girl manner. There is a species of tam, a sort of peaked tam, that is ideal, too; and, out in the country, do wear one of Descat's felts, with a low, squarish crown—like a man's slouch hat.

A Patou triumph of red wool, "Fontainebleau" (above, left). The sweater is yellow-beige, and the Patou hat straight as a die

Rather snug in cut, beige-and-brown in colour, throttled at the neck—a wool dress and jacket cape. Useful, this Molyneux "23"

There are buttons like big lumps of brass on the third suit above—a green diagonal wool, Molyneux "21." Molyneux hat; Jay-Thorpe

On the opposite page, the first suit, "Aubade," is in the new dead-leaf shades—with arabesques of red fox doing marvellous things

That violet-blue wool suit (opposite page) is rather special, but terribly important. It's "Mon Promis" with arabesques of black fox



H. JAECKEL AND SONS • H. JAECKEL AND SONS • HATTIE CARNEGIE

Here is a muff-bag and jumper of ocelot fur—something very new, something very good for late autumn, something very chic over a heavy black wool dress. The collar and belt are of black broadcloth. The Patou sailor of felt turns up in back; Lilly Dache

Perhaps you think this is a Gargantuan cuff worn only on one sleeve. Contrariwise, it is a muff in an entirely new shape, narrow and thick—a muff of long-haired lynx. Even the way this lady carries it is worth observing. The Maria Guy fabric hat is from Bendel

A big black bear, with the longest fur in the world, was appropriated for this old-fashioned boa and muff, and quite refreshing it is to see bear elsewhere than in a fireplace rug. The long scarf swings around you with great dash, and the muff is large and round

COMPLEMENTARY FURS

To glorify a dozen different costumes

Not in ages have muffs and scarfs belonged so thoroughly in the picture as to-day. This beige wool coat is practically made by the scarf and muff of black skunk—the bands of skunk being sewed on navy-blue shirred ribbon. Maria Guy's velvet beret, from Bendel

You don't put this Mainbocher fox scarf around your shoulders in the ordinary fashion—you pull it on over your head. And instead of being in one tone, it's in two tones of fox—grey and light tan. The Mainbocher hat of wool cloth has a feather wing; from Lilly Dache



SCHIAPARELLI (BERGDORF GOODMAN) • MAINBOCHER (H. JAECKEL AND SONS)

CÔTE BASQUE

The white of the pelote players against the blue of the sky, the white of the sails against the blue sea—even the map points out the supremacy of white Cocktail hour in the Basque country (right)—and probably a preview of Florida this winter (on the theory that the prohibition issue will have closed)

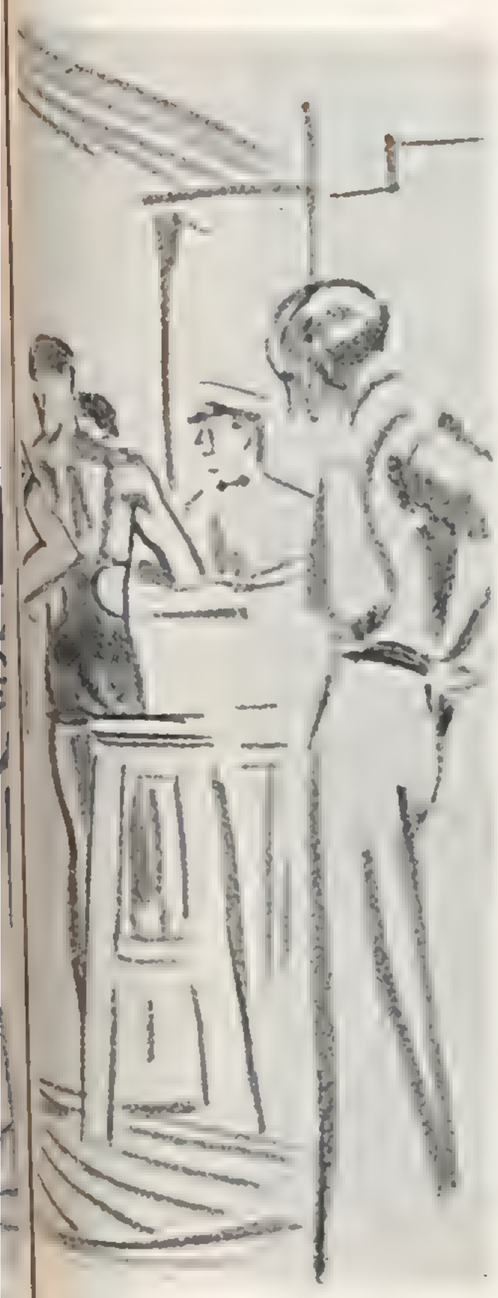




The Arena, at San Sébastien (below). A man's world—gorgeous costumes, strength, and a brilliant audience gathered to witness "Death in the Afternoon"

The Comtesse de Contades, shown below in her smart all-white tailleur from Chantal, is sketched as she talks a moment to two of the heroes of the ring











There are pyjamas and pyjamas on the plage at Biarritz or at the Chambre d'Amour—and here is a printed one, worn by the lovely Mrs. Thomas Emery

Monsieur Patou is often to be seen on the Basque coast—surveying the scene of many of his triumphs. Benito sketched him above in the act of admiring



At the Chambre d'Amour—the chic place to swim: Miss Joan Forbes is wearing a white pyjama, while Señora d'Alzaga wears a pyjama of blue foulard

At the right are Their Royal Highnesses, the Prince of Wales and Prince George—both in white polo shirts and slacks, the Prince of Wales in a beret Basque



HORST

MAINBOCHER (HATTIE CARNEGIE)

MISS ILKA CHASE

The Greeks had a word for it—chiton—, but we call it a peplum. It's a smart detail of many new dresses, used here on a lovely model of finely pleated rose velvet, with green ribbon at the waist and a purple rose. It is worn by Miss Ilka Chase, who is now in Hollywood, working on the film of "The Animal Kingdom"

THE CUSTOMER, RIGHT OR WRONG

As seen by the saleslady

PERHAPS I ought to start this story—and perhaps finish it—with an earnest tribute to the joys of labour. Keeping in mind the little cabin-boy who polished up the handle so care-ful-lee, I ought to point out how the delights of achievement compensate for aching legs and frazzled temper. I ought to make it pretty plain that the top rung of success is reached by watching your step-ladder and pulling yourself up by the old slipper straps.

That, however, is just the way I don't feel. I don't care for work. This is not because I was raised in, or at any rate near, the lap of luxury. Of all the hundreds of girls I have known in the two big department stores I have punched in at, only three were actually fond of honest endeavour. Of these, one had a nervous breakdown, one died of the mumps, and one rose to be assistant buyer at the same pay she had as stock girl, but with longer hours.

No, I work simply because I would be more uncomfortable if I didn't. More uncomfortable, even, than during the August Sales. So, if any sweet thing, reading this, has aspirations to go into merchandizing and begin, you know, at the bottom, I say to her: "Forget it." Never shall such an aspirant get a helping hand from me. For one thing, she might get my job.

While of course still very young, I was able to sit up at the "movies" when the Great War was in progress, and I am convinced that the horrors of war can not compare with the horrors of work. For one thing, there was an armistice and even eventually peace in the War.

But what does a salesgirl know of peace?

There are Sundays when maybe she sleeps till noon and then gets her meals and does her week's washing. And there are those summer Saturdays off, perhaps without pay. And a two-weeks' vacation when it's most convenient for the shop, and least fun for you.

No, it's a terrible life, and I love it. But I am nothing at all to go by. I like mussels and merry-go-rounds and dogs without points.

Now as to what made me what I am to-day, which is a saleswoman in the evening-gown department of a large Fifth Avenue store—you've guessed it, the Depression. It came on top of Father's belated flyer in Florida real estate, all of which made the present very different and the future practically non-existent. My sisters bestirred themselves and married and so on into their own personal depressions. I came to the big city in search of employment.

And now, let us take one of my average days.

It is quarter of nine, and I go down the street, catching satisfactory glimpses of myself in the big plate-glass windows. I look trim and, I think, businesslike, in a dress that I have watched anxiously for weeks in stock and finally secured at a third of its original price. My hair and nails are in just as good or even better shape than in the old days of leisure, because I now have them done regularly once a week in the store beauty parlour at a discount.

At this hour in the morning, to all outward appearance, I am just the same "gal" as formerly—except that in the old days I would never in the world have been on Fifth Avenue before nine o'clock.

I arrive at the employees' entrance, after the girls who have charge of display and the heads of stock and a little before the executives.

My card is on the third floor, and I take it from the rack and put it into a little slit below the clock, and pull down a lever, and when I take it out, there, in no uncertain terms, is embalmed the exact minute of my arrival. The timekeeper smiles pleasantly at me, but, all the same, I think (at this moment) that I shall have to rise to be a buyer or executive and thus be spared the indignity of punching.

I go on to my locker, which I share with a nice little girl in the "corsets," and leave my wraps and pocketbook. Feeling crisp and efficient, I push into my department, greeting all the people. They are also feeling crisp and efficient, or pretending to. Then I look over my allotted stock. I, like all others, am responsible for two rows of dresses which must be kept intact as to belts, buckles, hooks, eyes, and what-not. When I find anything wrong, I give the dress to the sewing woman, a gentlewoman in reduced circumstances who spends her life reviving limp frocks. When this job is done, I can go shopping, with permission, or keep my weekly appointment in the Beauty Salon, or manœuvre some free telephone calls, or just sit.

The "sitting hour" in our department lasts until the first customer appears, and during it tales of last evening's doings are told, beaux names are bartered about, and occasionally very meaty observations of life are exchanged. It has been my good fortune to work with delightful girls, and a feeling of solidarity and comradeship exists in my present job.

There are eight of us in my department. All are under twenty-six. Four have been married and divorced. One is happily married, and there are three singles. The model is the "happily married," and she contributes her salary to her young husband's law course. Of the three singles, one went to Teachers College and reads Homer in the original for recreation, and another is the department baby, a merry little potential gold-digger who is a high-pressure saleswoman. She can sell the poor innocent out-of-towner practically anything and always makes her quota. I am the third single. The divorcées are all very gallant. Not one of them gets alimony, and they all feel that a young, capable woman has no right to expect it. They are ambitious in a business way and will probably get good jobs eventually.

About quarter past ten, the early customers begin arriving. These are the best of the (Continued on page 85)



HOYNINGEN-HUENÉ, PARIS

LUCIEN LELONG (BERGDORF GOODMAN)

All bound round with a scarf

First, a long, slim skirt that ripples into even fulness. Next, a scarf bound around the top of the torso, knotted, draped, and tied again. Result: "Béatrice," a dress with a long-legged silhouette, covered shoulders, and utter charm, all in dull turquoise crêpe. Posed against a Serge Roche décor

DOLL HOUSES

by real architects

A GREAT many talented individuals and firms, in these Impoverished Times, are turning their hands to strange, often amusing side-lines. Like the lady who said, "When I speak French, I don't say what I want to say, but only what I can say," they are making the best of a bad deal and doing what they can.

A case in point is the architectural firm of Delano and Aldrich. When Mr. Delano returned recently from Paris, where he had been working on the American Government Building on the Place de la Concorde, he found that, according to the inexorable law of economics, a number of architects whose work he knew were in need of assistance, and he cast about to see what he could do. Most of these men were ingenious with their hands, could make almost anything, and so he went the rounds of shop managers and business friends in the hope that his men might make something in quantity which shops could sell. Lamp-shades, ash-trays, knickknacks—anything. The arguments were decidedly dampening—there was nothing in such trifles.

At long last, a really constructive idea dawned. Doll houses! Here were architects and draughtsmen who had made miniature-scale models of houses by the dozens, who knew construction inside and out, who could make Lilliputian doll houses that would dazzle the most spoiled baby-girls in the world. Here was Christmas not far off. And here would be toys that would be more than toys—de luxe doll dwellings of such good architecture that even a child's eye would be trained for the better by them. Could any New York toy department use a few hundred of them? One could! One hundred at once—and more followed.

And such doll houses! With all the time in the world on their hands—to say nothing of their experience and talent—these architects and draughtsmen began designing them. For the first, they decided upon a Colonial house of red brick (well, you would think it was brick)—a four-room Colonial house true to the best traditions, with a make-believe green slate roof, green shutters, white cornice and trim, and the loveliest Colonial doorway any doll could walk through. For the second, they designed a town house of white stucco, with blue shutters and a blue door arched with brickwork. For the third—and this will be especially dear to the hearts of young New Yorkers—they constructed a typical New York house that has been remodelled and converted into a shop, with an apartment above—the sort of thing seen anywhere on Manhattan streets. You will see it at the lower left on this page. Each room in each house has an electric light fixture in its ceiling, wired so as to attach to a base or wall plug. And each house bears the signature of the architects—an honour that is pretty staggering for a doll.

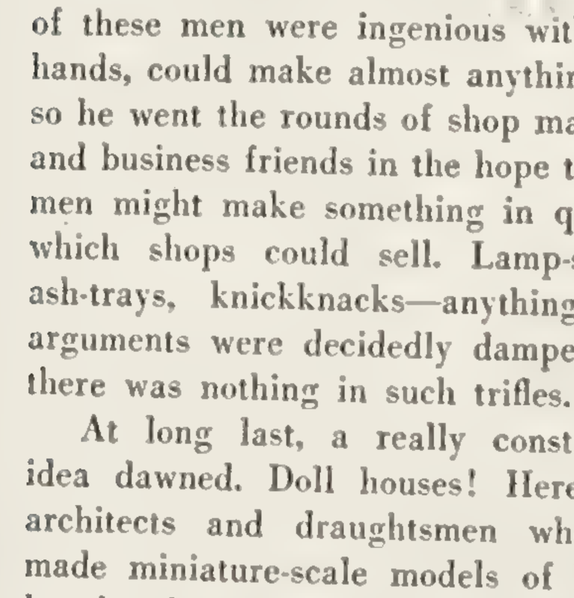
As for construction—these architects put almost as much thought and time into the specifications of these toy houses as they would for a large place. With painstaking care, they selected just the proper materials and assembled them so that they would be proof against any destructive handling. The Greenwich House Work Shop—where all kinds of fine woodwork and cabinetwork are made—was enlisted to turn out the wooden frames for the houses. Each building is approximately 20" x 20" x 14", the materials can't warp, and the mortising and joining and what-not have been done with real craftsmanship. Since these houses were ordered in quantities, they will be sold at from $10 to $12 each, at Macy's and in other shops in New York City and throughout the country.

All you who exult in killing two birds with one stone will pounce upon these doll houses—you get a perfect toy for your child—*and* help the unemployed.



HORST

DOG AND CHILD'S DRESS (SAKS-FIFTH AVENUE) • DOLL HOUSE (MACY'S)



DOLL SHOP; FROM MACY'S HEWITT

Vogue's Portfolio of



Smart Economies 1

EMBROIDERED NET FROCK, $49.50 • ANGEL-SKIN JERSEY FROCK, $39.50

Smart Economies

2

How to purchase

All of the models shown in this Economy Portfolio—those on these two pages, as well as those on the ensuing five pages—may be purchased in various New York shops and in other shops throughout the United States. If you have any difficulty in finding them, write to Vogue, 420 Lexington Avenue, New York, and we shall be glad to give you an address in your locality where they are available. Be sure to state exactly which model you are interested in and enclose a stamped, addressed envelope. If you live in a small town, we would appreciate your giving us the name of the shopping centre that is the nearest and most convenient for you



STEICHEN

THE definition of *bargain* in our Oxford dictionary is "Thing acquired or offered cheap." We refuse to accept this as final. We have evolved a new definition on which we pin our faith when bargain hunting. A bargain in clothes is not always cheap. It is that which nets you the greatest possible amount of glory for your money and as much wear as you are going to demand of it. We often narrow our eyes and say, "To be perfectly honest, that dress won't last for more than a dozen dances or so, but it is so fresh and so sparkling and so utterly amusing that it is well worth buying at the price." Or, "That coat is not cheap, it is true, but it so exactly fills my bill that I am willing to sacrifice an extra dress in order to afford it." Or, "That little wool dress is a jewel because it is so simple. I'll wear a pair of good brown corduroy gloves with it, and it will look like a million dollars." In our bargain hunting, we pay enormous attention to colour. We find that you don't have to pay anything extra for a blue that matches your eyes or for a pink that contrasts entrancingly with your hair. We are eternally on the look-out for expensive-looking colours and unusual details. In short, we do not believe that the contemplation of a nickel should cut any woman off from chic. And we don't count a bargain a bargain unless we are really crazy about it.

One of the most useful little evening wraps that we have come across this autumn. It is made of Lyons silk velvet and cut with inverted tucks in the back of the sleeves, to give the broad-shouldered effect. The scarf, which ties around the neck, is particularly cosy on cold nights, especially if you live in the country. This is available in black and in several smart winter colours; $39.50. It may also be had in transparent velvet; $29.50

On the opposite page, two evening dresses for the débutante: one—so young that her mother will adore it—of crisp white net, embroidered in gold, with ruffled silk sleeves, a ruffled skirt, and a bright velvet sash, redolent of party; $49.50. The other—sophisticated enough to please the débutante herself—is a sheath of angel-skin silk jersey, which clings to the figure softly, with shoulder loops and a sash of ciré ribbon. In various colours: $39.50

Smart Economies 3

For Luncheons and for Tea









A design in silver nail-heads makes the crêpe dress at the left formal enough for afternoons. The big sleeves are chic—and, all in all, it's a perfect dress for bridge and good under a fur coat. It is available in a variety of smart winter colours and also in black: $19.75

A light top goes right on being charming for afternoon dresses. Choose the one above with a bright red top and black skirt, if you have a black coat. The dress is of crêpe, with a ciré sash, and you may have it in various other attractive colour combinations: $29.50

Those smart lines on the dress just above are narrow shirred inserts. They have enough formality for afternoon, but it's a good dress under a top-coat, too, especially in a bright colour. Of rough silk crêpe in various shades, such as hyacinth-blue; also in black; $29.50

This frock (right, above) shows how effective Patou's new moyen-âge waistline can be. Made of heavy crêpe, it is fitted in under the jewel-studded belt-effect, or you can wear a belt at a normal waist, if you prefer. In black or chic various colours: $39.50

Purchasing Directions on P. 59

For Informal Sunday Nights



The little contrasting sleeves in the frock above make it just half as formal and twice as useful as an evening frock. And the black sheath, buttoned in back, has a mediaeval charm. Of D. I. and C. H. Stern's Sher-vel, in black with velvet sleeves in various colours; $39.50

You'll find a hundred uses for the dress next to the left, above. It is made of black crêpe, with a metal belt to give a bright touch, and the sleeves fall in long loops behind, but show the arms in front. You may have it in a variety of the smartest evening shades; $16.50

You'll look far to find a supper dress with more sheer charm than this (next to right, above). The cape has inserts of Bianchini marquisette and a softly flattering neck-line. Of canton crêpe in black, or in various of the deeper shades that are smart for evening; $29.50

That perennial favourite—the black-and-white dress (upper right). It is made of a new wavy satin, with puffed sleeves of dead-white peau d'ange lace run with metal. It's perfect for Sunday night suppers, but not too formal for some afternoon occasions; $49.50



House-Party Chic







Purchasing
Directions on P. 59

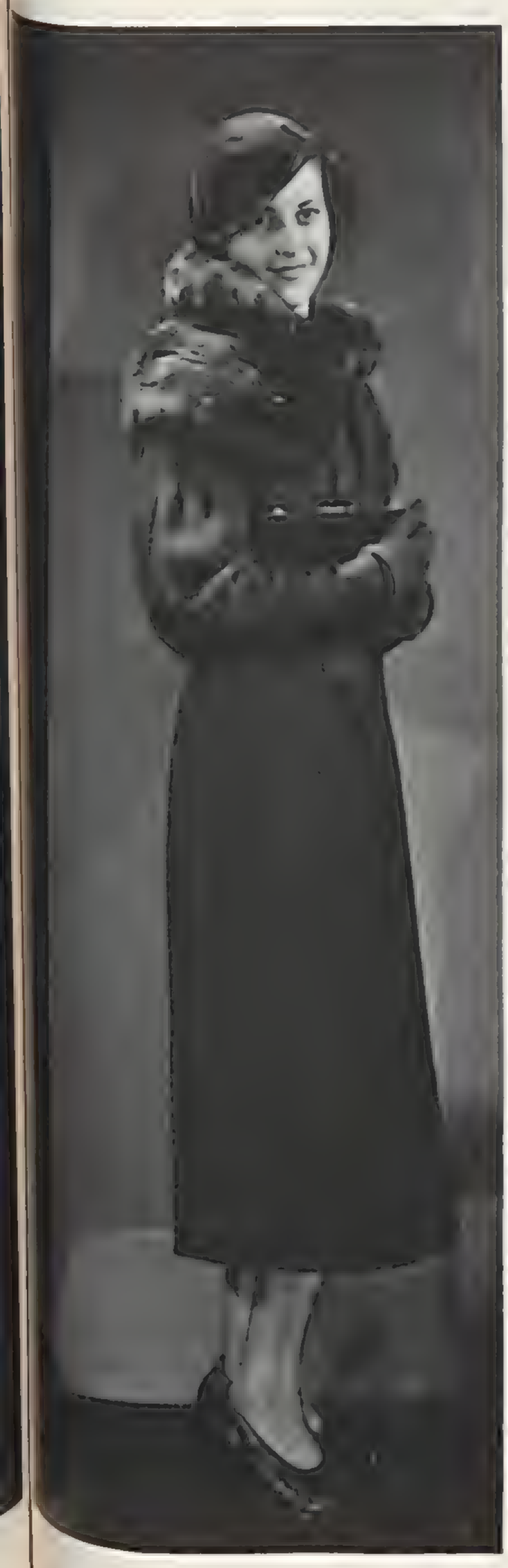


Simplicity and dash, in a dress that packs easily and is perfect for evenings at a house-party. Lanvin's fabric petals make a charming shoulder treatment, and the crinkly crêpe satin is very chic. In white and various pale colours. It costs $29.50

Here is a dress for any afternoon party—gay as to colour, new as to line, and chic as to its fabric combination. The dress is of crêpe with a satin guimpe-effect. In junior miss sizes, 11 to 17, and in a variety of chic, new colour combinations; $16.50

Every débutante wants a white dress to dazzle the young men at dances. This one uses the dull side of heavy crêpe satin and has beau-catching shoulders, a slim bodice, and a skirt with just the right fulness for dancing. Also in colours. Sizes 11 to 17; $29.50

For a Débutante





A coat to see the sub-débutante through tea-dances and luncheons. It is made of a soft, suède-like woollen, and it has a chic little cape made out of the fur of your childhood—squirrel—, but dyed sable-brown. In various colours and in sizes 11 to 17: $59.50

Coral-dust would be a good shade for this sheer Juilliard wool crêpe dress, because it's smart under almost any top-coat. The dress is trimmed only with stitching, which edges the high, rounded neck, cape shoulders, and belt. In other bright shades: $16.50



Purchasing Directions on P. 59



For afternoons or all-day wear—a very new two-piece dress with a high neck-line faced in a contrasting colour and a bow at the back. The deep armholes and jewelled belt are chic, too. Of crinkly silk crêpe; in a wide variety of chic winter shades: $29.50



STEICHEN

Three Winter Coats

Purchasing Directions on P. 59

Smart Economies 7

Above is a coat with two personalities. It may be fur-trimmed, as you see it here. Or it may appear without the jacket top, as a collarless autumn coat and worn with separate furs. Of Forstmann wool, with kit fox or skunk. In black or colours: $110

Blue fox is terribly flattering, and it is used for the half-moon collar that tops this slim coat with new Lanvin sleeves. The coat fabric is Juilliard's Bradka, a soft, velvety wool. This model may be had in black or in one of the new winter shades: $79.50

If you like sleek afternoon chic, choose a coat trimmed with black caracal. This one, made of a velvety woollen, has a nice, befurred look, with its bow collar and its sleeve trimming, inspired by Mainbocher. It is available in black and various colours: $65

SHOP-HOUND



Tips on the shop market

• Shop-Hound practically spends her life snooping about the shops. If you need advice or information, write to Vogue's Shop-Hound, at 420 Lexington Avenue, New York City

NOT every day in the week do you catch me being really emotional about anything—but there's a country hat at Franklin Simon's that raises me to this dizzy pitch. You know how hard it is to find a country felt that looks new and different and kind to you. Well, such a one is this. It's of a marvellous new antelope suède felt, soft as soft, crushable as crushable, the self-same felt Rose Descat is putting into her big successes this year. The crown is very shallow, à la Descat, and the brim rather wind-blown, dipping becomingly down in front, so you look swagger and rakish and British, as any country-going girl should look. The model I saw just as it was leaving for Franklin Simon's was in dark red, but other good rural colours you may have too.

• Making precious jewels do double duty is one of the best ideas in the world, for what mother's daughter of us ever did have enough jewels? The latest contribution of this versatile type is a bracelet that is both a bracelet and a diamond clip. The bracelet proper is composed of three or four strands of semiprecious beads—green onyx, chalcedony, carnelian, black onyx, or sapphire beads about the size of succulent currants; and the clasp of the bracelet is really an exquisite diamond clip—a very good-sized diamond clip that you may unsnap from the bracelet in the wink of an eye and wear on your blouse or hat or wherever you do wear clips. All you males who have been pondering over the Perfect Christmas Gift for your lady fair—think this suggestion over. Charlton's the place where you'll see it.

• For the first time in a long, long while—I blush when I think how long—, I stopped the other day in the shop of the New York Association for the Blind, on Fifth Avenue. And while it's nice of you to think that maybe this old Stone-heart does have a charitable impulse now and then, I must be honest—it just happened that the woman with whom I lunched asked me to stop by with her. But now that I'm not sailing under any False Colours—what I started to say is that I saw there two extraordinarily amusing bath-mats. One was crocheted out of very brilliant red and white cotton yarn, the colours alternating in concentric circles, achieving a chic that is hard to believe was managed by unseeing eyes. The other was a bath-mat woven in a gingham pattern, in very neat and striking green-and-white checks. One more thing that caught my roving eye was a seventeen-piece set of natural straw place mats that would be adorable on an outdoor luncheon table in the country. The cost of these hand-made things is ridiculously little, and when you think what hope and help your money means to these afflicted men and women—well, you see, I really am not such a Stone-heart after all.

• It's getting so you don't even have to turn a hand to mix a drink these days—which is certainly nearing the Millennium, if you ask me. The latest wonder of the age is a mechanical cocktail shaker, which, at the push of a lever, will mix up all the constituent parts of a drink without any of the old necessary arm power. There's no motor or electricity involved, just a winding device in the lid of the shaker and a plunger going down into the container that revolves at lightning speed, and it costs in the nice neighbourhood of $6, at Abercrombie and Fitch.

And, did you know that at this same shop you can order those famous exercise hoops that have been such a rage in Germany and on the Riviera? You know what I mean—those mammoth hoops, six feet in diameter, into which you stand with arms and legs outstretched like the spokes of a wheel, and then go rolling over and over in a thrilling human whirl. They're built to take ounces off of you, but I'd like one just for sheer fun. There is a modified version for children, too, with a movable seat that obeys the law of gravity and remains upright, while the hoop goes rolling down the lawn.

• There's a man in this town who has fur in his blood. His *Grossvater* was a furrier of recognition in Germany nearly a century ago. His father spent most of his life as a fur expert in a famous Fifth Avenue shop. His three uncles followed the fur profession here and in England. And the man of whom I'm speaking—Richard Koppen—was with the same firm as his father, until he set up shop for himself some years ago on Forty-Fifth Street. So fur, as you see, is second nature to him—a fact that is strikingly obvious in every lovely coat and fur piece in his atelier. And the beautiful part of it all is that he is a man you can go to for all of your fur work—whether (Continued on page 82)



New sleeves and shoulders

carry the bulk of winter chic

Frock No. S3603—Dolman sleeves with armholes exaggerated by shaped inserts and an amusing back-buttoning are two attractions of this velvet dress of Cheney's "Matvel." The length is unbroken from neck to hem, and it may stop at the ankles or in shorter day length. Designed for sizes 32 to 40

Frock No. 6168—This is the type of dress especially smart for the older woman, for it has just the right dignity. Loose panels twist about the waist, and the long line of the skirt panels produces an effect of slenderness. It is of Marshall Field's crêpe "Chalet." Designed for sizes 34 to 48

Frock No. 6165—It's young and picturesque and just old-fashioned enough, this dress of Stehli's dull crinkled satin, with pert bretelles on the shoulders, a higher cowl neck-line, and a panel that exaggerates the top-heavy effect. It may be in either of two lengths. Designed for sizes 12 to 20; 30 to 38



Designs

for practical dressmaking

FROCK No. 6167—The two-piece dress is reappearing, and at the extreme left you see a youthful model of Mallinson's "Nubby Crêpe." The overblouse owns a high neck-line, seven-eighths sleeves, and a straight-up-the-front buttoning. The skirt is simple. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6166—At the left is a one-piece dress young in line and charmingly contrasted in colour. The skirt is built up to join the blouse at a high waist-line, but the belt remains at the normal position. Full-length sleeves are optional. Designed for sizes 14 to 20; 32 to 38

FROCK No. 6161—Buttons, buttons, everywhere—here marking the diagonal closing of the dress at the right, of Juilliard's broadcloth. The contrasting scarf follows a new route around your neck, or it may be omitted and bias ruffling added at both the neck and cuffs. Designed for sizes 32 to 42

FROCK No. 6120—On the seated figure at the right is the kind of a dress that you get so much wear out of all through the winter—a simple model of Stehli's "Gardenia satin," unbelievably simple except for a cross-over vestee, tied at the left shoulder to a back yoke. Designed for sizes 32 to 44

BACK VIEWS WILL BE FOUND ON PAGE 74

DESIGNS FOR PRACTICAL DRESSMAKING



(BACK VIEWS ON PAGE 74)

S-3601

Little sleeves have great charm

EVENING FROCK No. S3601 You'll want one of the new woollen evening frocks, like this charming one with smartly wide shoulders. Of Juilliard's broadcloth. Designed for sizes 32 to 40

FROCK No. 6164—The cap sleeves on this dress of Duplan's rough crêpe make it very wearable. It's shirred at the front. And it's good for mature figures, too. Designed for sizes 34 to 46

FROCK 6155—Another of those useful, not-too-formal evening dresses, which has a pleated front panel and a circular cape. It is of Wyner's jersey. Designed for sizes 14 to 20; 32 to 38

EVENING FROCK 6163—Here is the much-talked-of Empire waistline, on a frock of Cheney's Alabaster satin. Note the bias skirt and cap sleeves. Designed for sizes 12 to 20; 30 to 38



Woodbury's is a FACIAL SOAP . . . *made especially to fit the needs of the skin . . . that's why it does more for your complexion than ordinary soaps or other cleansing methods do.*

No wonder Woodbury's won the Half-Face Test



You powder your face with a *face* powder . . . finer and softer than bath and dusting powders . . . a powder especially prepared to protect and enhance your complexion.

You soften your skin with *face* creams . . . made not with ordinary oils, but with cosmetic oils . . . exquisitely fine and soothing . . . chosen just to suit the delicate tissues of your skin.

Then cleanse your skin not just with *any* soap, but with Woodbury's Facial Soap . . . a *specialized* soap, definitely prepared for the complexion.

Woodbury's is a FACIAL soap . . . made expressly for the face, and with cosmetic ingredients not usually found in soaps. It is infinitely better suited to your skin than an ordinary soap which is also intended for the laundry and bath. Woodbury's formula was not created by a soap chemist, but by a skin specialist. Woodbury's is not sold in chip, flake, or any other form for kitchen or laundry use. It is much too fine, too specialized a soap for that. Woodbury's does more for your skin than other soaps just because it was prepared for this particular delicate job. Besides cleansing, Woodbury's Facial Soap provides a stimulating and corrective beauty treatment.

The superiority of Woodbury's Facial Soap was proved when leading dermatologists in 14 cities supervised a scientific test on complexions of every type (612 women in all). For 30 days, each woman cared for one side of her face with any creams, lotions, soaps, etc., she wished. The other side of her face she washed every day with Woodbury's Facial Soap.

Records of that Half-Face Test show that Woodbury's softened dry skin, brightened dull skin, checked oiliness, benefited coarse pores, cleared up blackheads and pimples . . . *more than other soaps and other beauty methods did on the same faces.*

We'll try Woodbury's Facial Soap against any pet facial treatment YOU have. Almost instantly you will see its incomparable beautifying power. Your own new, clearer, healthier skin will win you to using Woodbury's faithfully from then on. It costs less than 1c a day to use Woodbury's. You buy it at drug stores or toilet goods counters everywhere.



TO PLEASE A MAN AT *Christmas*

If *you* were a man, you would be delighted with this new Woodbury's Gift Box for Men. The kind of gift every man wants—but seldom buys for himself! It contains Woodbury's Facial Soap, Talc, Shaving Cream and Woodbury's After-Shaving Lotion . . . Special value for one dollar. At all drug stores and toilet goods counters.

USE THIS COUPON FOR DAINTY SAMPLES AND PERSONAL BEAUTY ADVICE

John H. Woodbury, Inc., 1023 Alfred Street, Cincinnati, Ohio
In Canada, John H. Woodbury, Ltd., Perth, Ontario

I would like advice on my skin condition as checked, also week-end kit containing generous samples of Woodbury's Facial Soap, Woodbury's Cold Cream, Facial Cream, and Facial Powder. Also copy of "Index to Loveliness." For this I enclose 10¢ to partly cover cost of mailing.

Oily Skin ○ Coarse Pores ○ Blackheads ○ Flabby Skin ○
Dry Skin ○ Wrinkles ○ Sallow Skin ○ Pimples ○

For generous sample of one of Woodbury's Three Famous Shampoos, enclose 10 cents additional and indicate type of scalp.

Normal Scalp ○ Dry Scalp ○ Oily Scalp ○

*Name*_____ *Street*_____

*City*_____ *State*_____

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Tune in on Woodbury's Fridays, 9:30 P.M., E. S.T. Morton Downey and Leon Belasco and his orchestra. WABC and Columbia Network.



BACK VIEWS WILL BE FOUND ON PAGE 74

Designs for practical dressmaking

FROCK No. 6162—A velvet yoke with a high neck gives great chic to this one-piece crêpe frock. Encrusted bands wrap the ribs and tie in front. Designed for sizes 32 to 40

ENSEMBLE No. S3602—A chic fabric combination—velvet for the blouse section, cloth for the bias skirt and for the short, fitted jacket. Designed for sizes 14 to 20 or 32 to 38

ENSEMBLE No. S3595—This velvet-and-satin ensemble has a double-breasted jacket and a frock with short sleeves in one with a yoke buttoning in back. Designed for sizes 32 to 40

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 88



Oh Lady, Be Sweet—

Oh, lady, wherever you are and whatever your age, be sweet. Be sweet in thought. Be sweet in manner. And above all, be sweet in breath. For halitosis (unpleasant breath) is the unforgivable social fault. Its presence nullifies every other charm you may possess. The one way to make sure that your breath is beyond reproach is to use Listerine, the quick deodorant with the pleasant taste. Rinse the mouth with it every morning and every night—and between times before social or business engagements. Listerine instantly conquers odors that ordinary mouth washes cannot hide in 12 hours. It puts you on the polite and acceptable side. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE

THE QUICK DEODORANT THAT ENDS HALITOSIS



• there's a way to pick winners
every time at the hosiery counter



You may like to take chances on horses and bridge hands. But not when you're investing in hosiery.

Just be sure it's Rollins. Then you know what you're getting —at whatever price you decide to pay.

Rollins standards of beauty and wearing service are true to form, always. Remember that when buying stockings, and you can congratulate yourself as you wear them.

You'll find a $1 price on the same Rollins number—Style 3030—that two years ago was a value at $1.65. And to understand what $1.95 will really do today, just ask the Rollins dealer to show you the sheerest of them all—Style 5454.

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Plain and Lacetop
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CONSULT THE ROLLINS
COLOR COORDINATION CHART · *Crystal Taupe · Haze Beige Smoketone · Brownwood · Dovebeige · Fawn Brown* AND *Rhumtone* ARE AMONG THE POPULAR
NEW ROLLINS SHADES

Rollins Runstop Hosiery
DRAWS THE LINE ON GARTER RUNS



MARTINUS ANDERSEN

Prince Matchabelli has introduced a lovely new dusting powder, in the same fragrances as the Matchabelli perfumes, to complete his series of preparations for the bath; from Bergdorf Goodman

ON HER DRESSING-TABLE

EVERY so often, there appears on the cosmetic horizon something so simple, so utterly usable that we murmur to ourselves, "I wonder why some bright mind didn't think that up before!" Exactly such an inspiration is the Perstik that is now making its rounds in the shops. For this looks like a neat little lipstick, but it is in reality a deodorant preparation in a stick form. It is a white cream, smooth but not greasy, and its function is to destroy perspiration odour and to reduce excess flow of perspiration. It is the simplest thing in the world to apply—you can use it at any time, directly after shaving or using a depilatory—and you can carry one about in your handbag, since it is a trim little gadget, in white with a black top. Perstik can be purchased at well-stocked toilet goods counters.

Another ingenious conceit that has been thought up for your convenience is what is known as lipstick tissues. These are in packets like grown-up match cases and have little tissues folded up inside. They are in the nature of veritable life-savers when you consider what they will save your finger, your handkerchiefs, and the inside of your handbag in the way of lipstick streaks. Furthermore, once equipped with these, you can be assured that your lipstick will always look better, because a bit of smoothing off helps every application. These are intended primarily as a helpful accessory for your handbag, but once you have acquired the habit, you'll want them for your dressing-table, as well. They are put up in smart, simple little packets, packaged hygienically in the inevitable cellophane, and you can buy them in most of the New York department shops.

The newest cosmetic theory is that powder, like coffee and cigarettes, should be fresh to be good, and every one knows that it also must be in the correct shade to be flattering and becoming. The Marlaine Salon, in New York, combines these two virtues by having experts select the exact shade for your skin from one of the thirty-two tones of fine-textured powder (all of which are on display before your very eyes in large glass jars) and then having the amount you wish weighed out from the fresh supply in the jar. These same experts will tell you, too, what creams and tonics you should use to best care for your skin. Another adventure awaiting you in this shop is sniffing from all the various bottles of fragrances that line the shelves, until you find your favourite, then having as much as you want measured into a crystal flacon.

All of us have read, at one time or another, of those beauties of history who became even more beautiful by laving themselves with milk. Now, such an idea appears not only sensible and sound, but feasible, as well, for there is available a simple, well-planned group of preparations, which are described as "made with pure milk and cream." These are the brain children of James Macdonald, who is a Fellow of the Biological Society of Chemistry of London and who has devised these efficient and wholesome means of caring for skin problems. There is a milk soap, for those who like soap and water for cleansing, to be lathered up in your hands and thus applied to your face. There are a cleansing cream made with milk and a "complexion treatment" made with both milk and cream, the latter getting in its best work when allowed to remain over night. Then, there are the refining preparations, intended for the relief of a sallow or oily skin, each with its own content of milk and cream. Certainly, there is something most convincing in the way in which these unpretentious products go about their business of beautifying the complexion. If you are in New York, you can consult directly with Mr. Macdonald. Otherwise, you can order these products sent you by mail.

THE HOURS



9 a.m...Upon awakening, a generous application of tonic and cleansing cream to remove the traces of the night's Treatment and the smuts that have blown in through the window while you were asleep and defenseless, and then a brisk patting with that splendid *cleansing* special astringent... a light smoothing on of Velva to take away the tenseness of your skin...and then your coffee.

10 a.m...Remove your Velva with a stimulating application of Spotpruf Lotion to arouse your circulation and enable you to face the day invigorated. Then on with your clothes and off to the Elizabeth Arden Salon for the hour's devotion to the week's schedule.

12 noon...You emerge, your body tingling, with every drop of blood circulating in the right direction. You feel pounds lighter and fit to conquer the world. Fittings...a comfortable giving-in to temptation as the stores display their beauties... a twinkle in your eye and a smile on your lips. Life is so fascinating when you've done your duty towards yourself. The sun is high...now for the fun which you have earned.

1 p.m...A glance in the mirror. Discreet renewal of delicate Illusion powder from your newest and most intriguing compact...a touch of the right lipstick...and you can lunch in peace.

3 p.m...The lipstick holds, but your cream rouge may have faded. That's what your hard rouge is for. A delicate application (surely you have a Double Compact)...you are still fresh and lovely.

4 p.m...The quick change. The tea hour is ahead of you. Don't forget to change your rouge when you change your gown. Consult your Color Harmony Box for make-up to accent your costume. Cleanse your face...as you always must before selecting a new color combination...a fresh make-up...the right rouge and lipstick. Can that be the *same* woman? You are intriguing to your friends and an inspiration to your enemies. What a satisfaction!

6 p.m...The home coming hour...perhaps the "husband hour." Are you looking your best, so that this mythical "he" may feel that no matter how hard he has worked it was worth it? Let the lights be indiscreet...you have nothing to fear!

7 p.m...Look in your mirror! You're still as lovely as when you started. Except for that faint look of fatigue around your eyes. A thorough cleansing with a pad of cotton squeezed out of refreshing ice cold Skin Tonic and covered with Cleansing Cream, followed by an application of Anti-Wrinkle Cream and a few minutes rest, will bring complete revivification.

8 p.m...It *did* work! Your face looks fresh and feels delicious...and so to dinner. Then the triumphant entrance to theatre or drawing room. Your little mirror smiles back at you with your own delighted eyes. All is well...gaze upon me, O mine enemies, and wonder.

11 p.m...Yes, a fine coating of powder...the warming touch of lovely Blush Rose...the unnecessary but reassuring lipstick before dancing! The inner glow and outer radiance that bespeak a day of beauty untainted...perfect...inexhaustible.

1 a.m...Home...peace...the lovely restfulness of the night Treatment so quickly done. It is the armour which you don against the battle of life. You are protected. And so to sleep, until...

9 a.m...*Upon awakening, a generous application...*

NO INCREASE IN PRICE...Elizabeth Arden is happy to announce that, due to the splendid cooperation of her distributors, the price of her preparations is not affected by the new Sales Tax. Miss Arden's preparations will continue to be sold at their regular prices which are, as always, the lowest consistent with their superior quality.

For an appointment at the hour you prefer, please telephone PLaza 3-5847

ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK CITY

PARIS • LONDON • BERLIN • ROME • MADRID

© Elizabeth Arden, 1932

Poise, Charm Distinction

IN A SMARTLY TAILORED OXFORD

The Phyllis . . . a faultlessly moulded two-eyelet tie . . . sophisticated in its simplicity. The careful detail and absolute precision of design . . . typical of high quality footwear . . . give this model the glove-fitting ease and grace found always in Florsheim Shoes. Style L-16. $8.50 to $10



The Florsheim Shoe FOR WOMEN

THE FLORSHEIM SHOE COMPANY *Manufacturers* CHICAGO

DIFFERENT SLANTS ON CURRENT FASHION



At the left, you see the back views of the new designs for practical dressmaking shown on page 66. Do observe the down-the-back buttoning on dress No. S3603

Directly below are the rear views of the dresses that appear on page 67. The way that the contrasting top of Frock No. 6166 falls in a cape is interesting

The first group below gives you another angle of the dresses shown on page 68. Every one of these dresses has covered shoulders and a modest décolletage

At the very bottom of the page, you see the way the designs on page 70 look when they turn their backs and when the jackets of the two ensembles are not worn







Perfume Should Never Submerge Your Individuality

Perfumes should never level or distort you. Rather... they should give a true projection of your personality as do Houbigant Parfums... subtly changing their characters to blend with yours... achieving their final fragrance after they have touched your skin... after they have combined with your personal aura.

The result of an exclusive process of blending rare essences, Houbigant Parfums develop their full perfection of fragrance a brief moment after they have been applied. This technique finds luxurious expression in Parfums ESSENCE RARE, ETUDE and FESTIVAL... and in the new odeurs POUR LE MATIN (for Morning), POUR L'APRES MIDI (for Afternoon) and POUR LE SOIR (for Evening)... which you adapt, as you do your dress, to the hour and the occasion, and which are presented as a unit in a special "coffret", while all six are available individually in similar flacons of larger size.



HOUBIGANT

PARIS

PAY ONLY FOR ESSENTIAL CREAM—

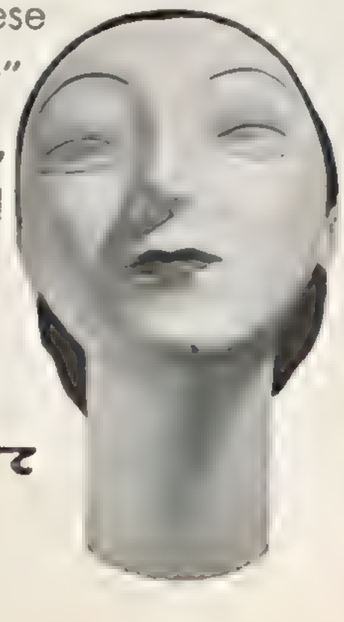
GET "BASIC BEAUTY TREATMENT" KIT

..Cucumber Emulsion and

Freshener Lotion.. GRATIS



Marie Earle hopes to put a triple thrill in your facial "home-work" this Fall, so she offers you a *special present* to start your face on Beauty's path. It's an exciting present indeed! It *gives* you a little special jar of that wondrously cool *Cucumber Emulsion,* a special bottle of *Soothing Freshener Lotion*—the very ingredients used in Marie Earle's famous "Salon" treatments! Included in the Kit is the regular $1.90 size jar of Marie Earle Essential Cream. *That's the only thing you pay for*—the wonderful *cleansing* and *nourishing* cream in one convenient jar. The better shops and smart druggists have a *limited allotment* of these *Special "Basic Beauty Treatment" Kits.* If you will order promptly, there ought to be one for you!



Marie Earle

SALON—714 Fifth Avenue, New York

EVERYTHING IS CUT ON THE BIAS

DESIGNS FOR PRACTICAL DRESSMAKING



6158

6173

NIGHTGOWN NO. 6173—Cut on the bias like an evening dress, this triple voile nightgown may have a high or V neck. Designed for sizes small, medium, large

6171

COSTUME SLIP NO. 6171—For evening, this crêpe slip has a low neck and longer skirt; for day, a regulation neck-line and shorter length. Designed for sizes 14 to 44

COSTUME SLIP NO. 6158—Here is a smooth-fitting princesse slip of satin, with a dart-fitted waist in back and front and a camisole top. Designed for sizes 14 to 44

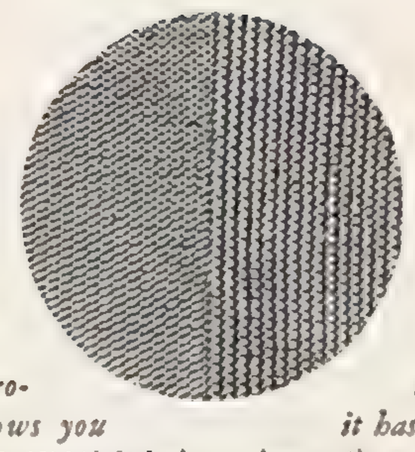
NOBLESSE OBLIGE

FROM Armistice Day to Thanksgiving of this November, you will see on all sides a message that should touch your hearts and unloose your purse-strings—"Your Red Cross Needs You." No one need be reminded how bleak this year has been, how grave the emergencies that all relief agencies had to face. And The American Red Cross, in addition to the normal program of public health, hospital and nursing care, has been called upon to meet tremendously serious economic problems. In more than two thousand communities, this organization has actively participated in unemployment relief. Its facilities were enlisted for distributing forty million bushels of Government wheat in the form of flour. It distributed, also, almost a quarter of a million tons of feed to stock owners in the crop failure area. Then, there were over seventy-six thousand families in the coal-mining districts to give aid to, two hundred and forty thousand persons in farming areas and regions struck by drought and the grasshopper plague to be helped, relief given to thirteen thousand persons following the Southeastern Tornado, relief given to fifty-three thousand persons after the Mississippi-Louisiana floods; a quarter of a million dollars spent in relief of victims in twenty-nine other disasters. All of this national relief-work has seriously depleted the Red Cross's resources, both national and in local communities. It is, accordingly, bending every possible effort to secure enough funds during the annual Roll-Call this month to keep its program going during the coming year. If you can—enlist—the Red Cross needs you more than ever.



THE EYES HAVE IT

WE'RE sorry to have to report this, but it looks as though legs would just have to keep on being looked at. Eyes—feminine as well as masculine—have an instinctive way of dropping an appraising glance below the hem-line. For a time it seemed as though skirts might trail the ground again in the manner of 1902 thus making it possible to wear stockings for warmth instead of for looks. But that ray of hope died out. Then it looked as though a law might be passed to make it illegal to look at a leg. But things look just too bad for prohibitory legislation. So the eyes still have it. They simply will go on looking at legs. And therefore we have to keep our fingers busy knitting on ROGRAIN. This is a great strain on us, because so many people want our stockings.



The micro-scope shows you how ROGRAIN (left) looks beside an ordinary stocking (right). The clear, even, transparent web has no shine because it has no up-and-down ribs to reflect light. This makes ROGRAIN look sheerer — and brings out the colors, too.

You see, ROGRAIN *looks* sheerer than it is. It hasn't any shine to lessen its transparency. That's because it is made by our own patented process that knits a stocking as free from shine as a well-powdered nose. Strength-for-strength, ROGRAIN looks sheerer than ordinary hose. Or, to put it another way, ROGRAIN'S patent construction allows it to be made stronger than any other hose that looks as sheer. That's why so many people who want sheer smartness within today's budget keep asking stores for ROGRAIN. Once you try a pair of ROGRAIN stockings you're likely to insist on having ROGRAIN from then on. And that, as we say, makes life hard for us. But we're no quitters; we'll knit until our fingers drop off.



The ROGRAIN color selector, to help you work out the right combination of stockings for every ensemble. Ready for you to use at any ROGRAIN counter. Or send for a miniature color selector to use at home before you shop. Your name, address and 10¢ in stamps will bring it.

COMBINE HOSIERY CORPORATION

Exclusive Selling Agents

1107 BROADWAY . NEW YORK, N. Y.

ROGRAIN

THE SHINE-LESS SHEER STOCKING

At leading department stores, $1.35 a pair. Or you can get SHERE-GRAIN, its deb-sister, made in the same dull weave, for $1.00. Or you can buy ordinary Roman Stripe stockings at 65¢, 85¢ and $1.00.

ROMAN STRIPE HOSIERY

Copyright Roman Stripe Mills 1932

ALASKA SEALSKIN . . the darling of the Paris openings . . . is sponsored by the leading couturiers for their smartest mid-winter creations. This most flattering of furs is now worked so that the pelts are soft and supple as velvet.

RUSSEKS presents

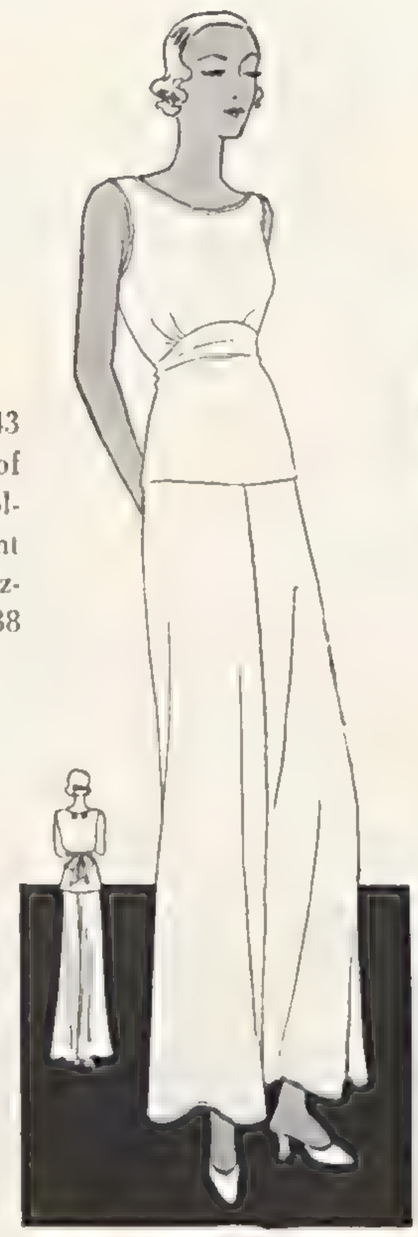


Bruyere's stunning street coat of logwood brown Alaska sealskin, with scarf of crepy brown woolen.

RUSSEKS

FIFTH AVENUE at 36TH STREET

DESIGNS FOR PRACTICAL DRESSMAKING



6143

PYJAMA No. 6143 Two-piece pyjamas of crêpe; may have collar. Trousers with front yoke. Designed for sizes 14 to 20 or 32 to 38



6172



6159

6156

6157

6170

NIGHTGOWN No. 6172—An Empire gown of printed satin. It is designed for sizes small, medium, and large

PANTIE No. 6156—Shaped pantie of crêpe de Chine with an applied yoke. Designed for sizes 26 to 36

COMBINATION No. 6159—This one-piece crêpe step-in fastens under the arm. Designed for sizes 14 to 40

PANTIE No. 6157—Bias-cut pantie of crêpe with fabric or lace inserts. This is designed for sizes 26 to 34

BED-JACKET No. 6170—Cape sleeves add charm to this crêpe jacket. Designed for sizes small, medium, large

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 43)

hair-dressed, manicured, and pedicured all at one and the same time. Of course, what a truly good facial treatment does for you when the affairs of the office press down upon you is incalculable. The slapping and patting, the soothing massage, the gentle ministrations are all as the balm of Gilead to your spirit, as well as beauty-giving to your face.

You know by now, and by virtue of these gospels, what particular rites your skin flourishes under, and, after business, while you are taking your tub and lying down, is the best time for creams and ointments to get in their good work on your face. And lying down during the before-dinner hour means *lying down*—flat, relaxed, undressed, no lounging on the *chaise longue* while you look over your letters.

In the morning rush, after two full glasses of water with half a lemon have been religiously consumed, all you will need to do is get your face good and clean and put on a light make-up. If you use a cream for cleansing, be sure to follow it with a tonic that gives that thorough, final cleanliness. If your skin is exceedingly dry, put on a little emollient cream, then rub it off with a tissue. A good powder base is excellent to use for the office, as it makes make-up stay longer and look better.

It is almost an insult to intelligence to say not (Continued on page 80)

do the Creators of **Fashion** *in Paris sanction nails that are* **tinted** *or* **natural?**



All Colors . . . the tint of the nails depends on the gown, says world manicure authority



Natural just slightly emphasizes the natural pink of your nails. Goes with all costumes but is best with bright colors—red, blue, green, purple, orange. It is the most popular tint today.

Rose is a lovely feminine shade that you can wear with any color dress, pale or vivid. Blondes often prefer it to all other shades. It is subtle and charming with pastel pinks, lavender blues . . . with dark green, black and brown.

Coral nails are bewilderingly lovely with white, pale pink, beige, gray, "the blues," black and dark brown—either daytime dresses or evening frocks. Smart also with deeper colors (except red) if not too intense.

Cardinal is deep and exotic. It contrasts excitingly with black, white, or pale shades. It is a good shade with gray or beige . . . the new blue. Wear Cardinal in your festive moods.

Garnet, a rich wine red, smart with frocks in the new tawny shades, cinnamon brown, black, white, beige, pearl gray or burnt orange.

Colorless is conservatively correct at any time. Choose it for bright or "difficult" colors.

IF you're lucky enough to sit in on an "opening" in Paris, you'll see the grand mannequins go gliding by not only in bewilderingly lovely gowns, but in a most alluring variety of Nail Tints.

No "Big House" goes colorless. And many of them sanction 3 or 4 shades for their mannequins.

These Elegant Girls have been tinting their nails for years. And it's time Everyone over here discovered how nicely the Right Nail Tint completes every daytime and evening costume.

You'll find that Coral Polish and soft brown autumn woolens are just made for each other. Rose nails click like anything with your black or dark green street costumes. And Garnet nails, worn with the new tawny shades, go to the head like wine!

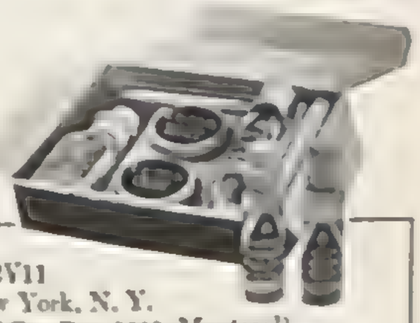
But please . . . don't think for a minute that any old polish will work these miracles. You want to remember it's CUTEX that flows on with that smooth, shining perfection — never cracks, peels or discolors, and lasts with lustre undimmed for a week or more. For Plus Value, too, the new bakelite cap comes with brush all attached. You'll find it can be trusted to hold the moistened brush tip off your nice table top forever.

Don't let the French be any more alluring than you are. Get your lovely Cutex colors from your dealer today.

THE EASY CUTEX MANICURE . . . Scrub nails. Remove old cuticle and cleanse nail tips with Cutex Cuticle Remover & Nail Cleanser. Remove old polish with Cutex Polish Remover. Brush on the shade of Cutex Liquid Polish that best suits your costume. Then use Cutex Nail White (Pencil or Cream) and finish with Cutex Cuticle Oil or Cream. After every manicure, and each night before retiring, massage hands with the new Cutex Hand Cream.

NORTHAM WARREN
New York, Montreal, London, Paris

2 shades of Cutex Liquid Polish . . . and four other manicure essentials . . . 12¢



NORTHAM WARREN, Dept. 2V11
191 Hudson Street . . . New York, N. Y.
(In Canada, address Post Office Box 2320, Montreal)

I enclose 12¢ for the new Cutex Manicure Set, which includes Natural Liquid Polish and one other shade which I have checked . . . ☐ Rose ☐ Coral ☐ Cardinal

_____

_____

Cutex *Liquid Polish* **.. only 35¢**

GERMAINE – *Herself*

and

HY-LITE

HER HAT THAT CAPTURED THE NATION!

FOR EVERY WEAR–EVERYWHERE . . .

GAY AS A SUNBEAM–LIGHT AS A SHADOW.



HY-LITE

GERMAINE'S special Featherweight Hat $5.00

A color for every occasion — a size for every head.

At smartest shops in New York and all principal cities throughout the country.

GERMAINE MILLINERY CO. INC.
15 WEST 39th STREET NEW YORK CITY



HORST

Below is a corset for a figure that needs firm handling. It is of elastic and pink brocaded batiste; lace and net brassière. Lily of France model; Altman

The all-in-one corset above is a perfect foundation. It combines peach satin and elastic and has a fitted look over the diaphragm and an uplift brassière; Altman

NOTES ON ANATOMY

(CONTINUED FROM PAGE 46)

• That new ready-made corsets fit properly, are made of a fine quality of elastic, and that now, for the first time, you can get ten-dollar corsets with nice expensive little details like ribbons over the garters.

• That, although the shops report no falling off in the all-in-one garment, we believe that the combination of a good girdle and a good brassière is just as successful—often, more so—in moulding the figure.

• That a girdle with no fastening at all is comfortable for a slim figure.

THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 78)

to overdo make-up in an office, when natural make-up is our criterion everywhere else. On the other hand, we don't want to underdo it to the extent of falling out of bed, brushing on powder, giving a dab with the lipstick, and rushing to the office, thinking to get organized more thoroughly in the dressing-room. Lipstick, put on too quickly, gets on teeth as often as on lips, and powder goes on unevenly and falls on your clothes.

Before we leave the morning entirely behind, there is one suggestion for those who enjoy breakfast in bed. Plan your living arrangements, if you can, so that they will permit this luxury. There is something so soul-satisfying about a breakfast tray and the fact that you and your coffee are alone together until you are organized to face the world, that it is almost an asset contributing to business success.

Once in your office, you want only the simplest and the most efficient beauty equipment. This will surely include a cake or tube of soap. Or, if you depend on the office soap, notoriously bad and evil smelling, at least have hand cream or lotion available. An orange-wood stick and a comb, of course. And a clothes-brush, to be used briskly on the shoulders of all dark frocks. For, with the continual setting and drying-by-machines that our hair endures, flakes come from it in combing, and there they rest, damning us like the men in the advertisements who never get the job!

As for our faces, the ideal thing is never to apply new make-up, even powder, until these faces have been cleansed, but probably the best compromise is to cleanse the face at least once during the day (preferably more) with one of the excellent liquid cleansers that close the pores, as well as cleanse them. One specialist has a kit especially designed for office purposes, known as a freshen-up kit, with preparations to cleanse, freshen, and make-up, and you can use all these correctly in ten minutes—or nine and a half, if you have to make an appointment.

What eye-wash and an eye-cup will accomplish for you in refreshing your very soul, as well as the windows of it, you can only tell by trying yourself. Another inspiration is an eye astringent that does helpful things in the care of headaches, as well as tired eyes. You soak a flat pad of cotton in the astringent and put it over the eyes and the forehead, then pass a piece of ice over this. Lo! the tired business woman is ready for a big night.

For information about preparations, send Vogue's Beauty Editor stamped, self-addressed envelope.

Why risk the gifts of health and charm?



VERY OFTEN it is not actual neglect that permits teeth to decay. It is the use of an ineffective dentifrice.

Science has now shown that merely cleaning the teeth is not enough. A complete program of oral hygiene at home must include a definite means of checking decay.

Squibb Dental Cream not only cleans teeth beautifully, but helps to combat the germ acids that cause decay. This is due to the Squibb *scientifically balanced formula,* with its effective antacid ingredient.

Decaying teeth are a menace to more than your appearance. They may undermine the health and vitality of your whole body. Prevent decay *now,* before it is too far advanced. Don't be satisfied with just any dentifrice. Use Squibb Dental Cream twice each day, and give your teeth scientific protection.

SQUIBB DENTAL CREAM



NOW—
a new size at 25c
to meet a growing demand
—in addition to the generous over-size tube at 40c

Copyright 1932 E. R. Squibb & Sons

THE SMART ONES THIS SEASON

tend to their knitting



AND USE VIYELLA YARNS

WHICH WON'T SHRINK OR FADE

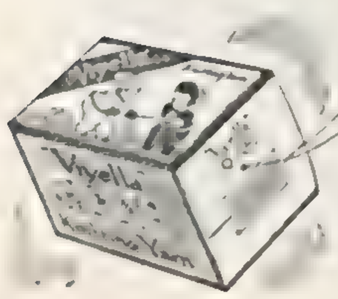
• There is nothing quite so smart this season as the gay little sweaters, runabout dresses, scarves, bags, hats, dashed off flying knitting needles in a few odd moments.

Those who know their knitting invariably choose Viyella, the famous English yarns.

As these incredibly soft yarns *neither shrink nor fade,* anything made of Viyella has, and retains, an unmistakable flair.

You knitters will appreciate, too, the fact that each ball of Viyella unwinds from its own box. The yarn runs out of the box to your needles, eliminating the possibility of its tangling or becoming soiled from handling.

• ILLUSTRATED is one of the new Viyella sweater designs in a fascinating openwork stitch. Soft green, with roll collar and deep cuffs of dark green. It can be worn either over the skirt or tucked in. Remember, it will continue to fit after many tubbings. And will keep its lovely colors. Clear, easily followed instructions for this design will be sent you at your request. Other smart color combinations are cream and bright red, lemon yellow with brown, snow with black.



VIYELLA YARNS

Wm. Hollins Co., Inc., Dept. V-2, 386 Fourth Avenue, New York.
Enclosed is 10¢. Please send me instructions for knitting sweater No. 49.

Name _____

Address _____

SHOP-HOUND

(CONTINUED FROM PAGE 65)

it's just a humble little repair order or the buying of a mink coat. The superb work he does and the extremely modest prices he asks for remodelling or cutting over an old fur coat, capelet, or scarf are a complete joy. The chic of his things will stagger you, too. One little cadet cape of white ermine that he showed me was a gem—just to the elbows, with a babyish collar, it was a perfect evening capelet and cost amazingly little. There were other little ermine capes and jackets, too; and, for day wear, a beautiful natural grey broadtail coat with silver fox; a summer ermine coat with clever rib fitting; a sports coat of grey kidskin lined with plaid wool; all sorts of the smart separate fur pieces every one wants these days; and expertly tailored cloth coats with fur trimming.

• The M. & M. Importing Company, that very swell men's shop on Madison Avenue, where you get cigars and tobacco and everything else de luxe for men—is now going to carry Irish tweeds to be ordered from samples. And shure an' if that isn't a piece o' luck for all you who can't be getting over this year to pick out some good homespun for a top-coat or country suit. Something else exciting that this shop carries are little hand-woven Irish knee rugs—just the thing for football games or for old gentlemen's legs—old gentlemen who like the smell of Ireland.

• These fine brisk days, you will be wanting to play golf, or take long brrracing walks, or go in a motor-car to kill the hen on the county highway. The question next arises. What to wear? For, as I have often bewailed, wetting the sacred pages of this column with my tears, good country clothes are hard to find. Now, one of the few places that except this rule is Martha West, neatly established up on Madison Avenue, and there I suggest that you hie yourself, penny in hand, to buy fine country jerseys. To get down to brass tacks: a zephyr skirt in a gay and lightsome plaid, with a lovely English-ish sweater to wear with it, buttoned up the front and having some ribbing at the back that lends unlimited chic. A jacket and skirt made of dark grey "rabbit hair" with a black line-plaid in it, with a neat little white sweater-blouse that ties in a knot at the throat. A jacket striped in rusty-red and white, with a plain rust skirt and a yellow blouse, designed with golf in mind. There are any amount of divine plaids worked out in jersey here. As for sweaters, just sweaters, these prove to be not impossible to find, after all; they are here. Lovely fine zephyrs made with necks both V and round (not at the same time, you—). And a white sweater knitted with a rough stitch, which has a scarf that loops over like an Ascot. Then when you get to the wool dress situation, you find such glories as a yellow angora wool dress with a rolled turn-over collar and a tucked yoke, giving you Some Figure, or a grey ostrich cloth dress, very knit looking, fastening diagonally with a loose scarf. However, my favourite in the whole place is a dress composed of a rust coloured angora top, round necked, and a brown skirt that ties around your middle, having a selvage edge at the top that lies smooth and smart over your tummy.

• In your address book, under the letter "C," you should jot down "Corsets—Louise Greenwood." If ever there comes a day when you want to have an old beloved Paris corset copied, or have that beautiful, but poorly fitting corset you spent so much money on revised, or have a very special corset made on your figure—it's a good name to know about. One lovely lady even went to Miss Greenwood recently to have made an 1880 corset to wear under an 1880 costume for a ball—for there's nothing much she doesn't know about corset making. She can sight a sixty-fourth of an inch discrepancy in a corset before you can say Jack Robinson; she even teaches the art—many of the country's designers being her pupils. You'll find her on West Forty-Second Street (perhaps you remember her when she was at 500 Fifth Avenue—she was there for years and years until the building came down). And now she's just around the corner, down Forty-Second Street.

• If you want flawless, almost carbon-copies of the Great French dresses of the moment, if you want pure, undiluted, 190-proof chic—Rose Amado is a name to remember. Sitting up in her lovely chartreuse salon on Madison Avenue, I found myself Oh-ing and Ah-ing at practically every other breath. One of my juiciest ah's went to a Schiaparelli copy, of black widow's crape, its dull, hushed blackness set afire with a front crossed section of flaming bright red. This same startling alliance of dull, dull black and flaming red was handled intoxicatingly in a Vionnet dinner-dress that clung to you superbly and was topped with a wide-ended scarf of black and flame. Something you won't see everywhere is a Mainbocher evening dress of pink and black satin—the pink following complicated routes around the bodice and then streaking down the back of the skirt like a great sash or panel. Pretty sensational, too, are Schiaparelli's broadcloth evening dress, with its little jacket collared with white fox and fastened with diamond clips; a gown of Bagheera in that rich new purple-stain colour; and a rough crêpe dress of geranium-red with a tiny double shawl edged in saw-tooth fashion with fringe. Miss Amado told me, also, that she believes thoroughly in the new hyacinth-blues, and her two Vionnets, a dinner and an afternoon dress of it, convince you of its chic. I'm afraid I could go on at long length, enumerating some of these exquisite afternoon and evening clothes, but don't let me forget to mention some of the wools. One, a green wool double-breasted dress, has the most amusing wrap cape collar edged with brown caracal. Another brown wool crêpe dress will enchant you with its Eton collar of brown astrakhan and its double-breasted rows of silver buttons And for (Continued on page 84)



Presenting the foundations of 1933 by Saks-Fifth Avenue

"Wear them correctly—care for them gently, with LUX"

■ Whatever your waistline this season—low à la Patou or Empire after Mainbocher—hips are slim and the bust is held high. In the famous corset salon of Saks-Fifth Avenue, experts cleverly mould one's figure to these beautiful lines.

Choose, if you're slim, the imported knitted silk "Occulta" garment that looks like a rag in the hand but fits like a glove. This divinely comfortable affair (it gives with each move, then springs right back) is illustrated above.

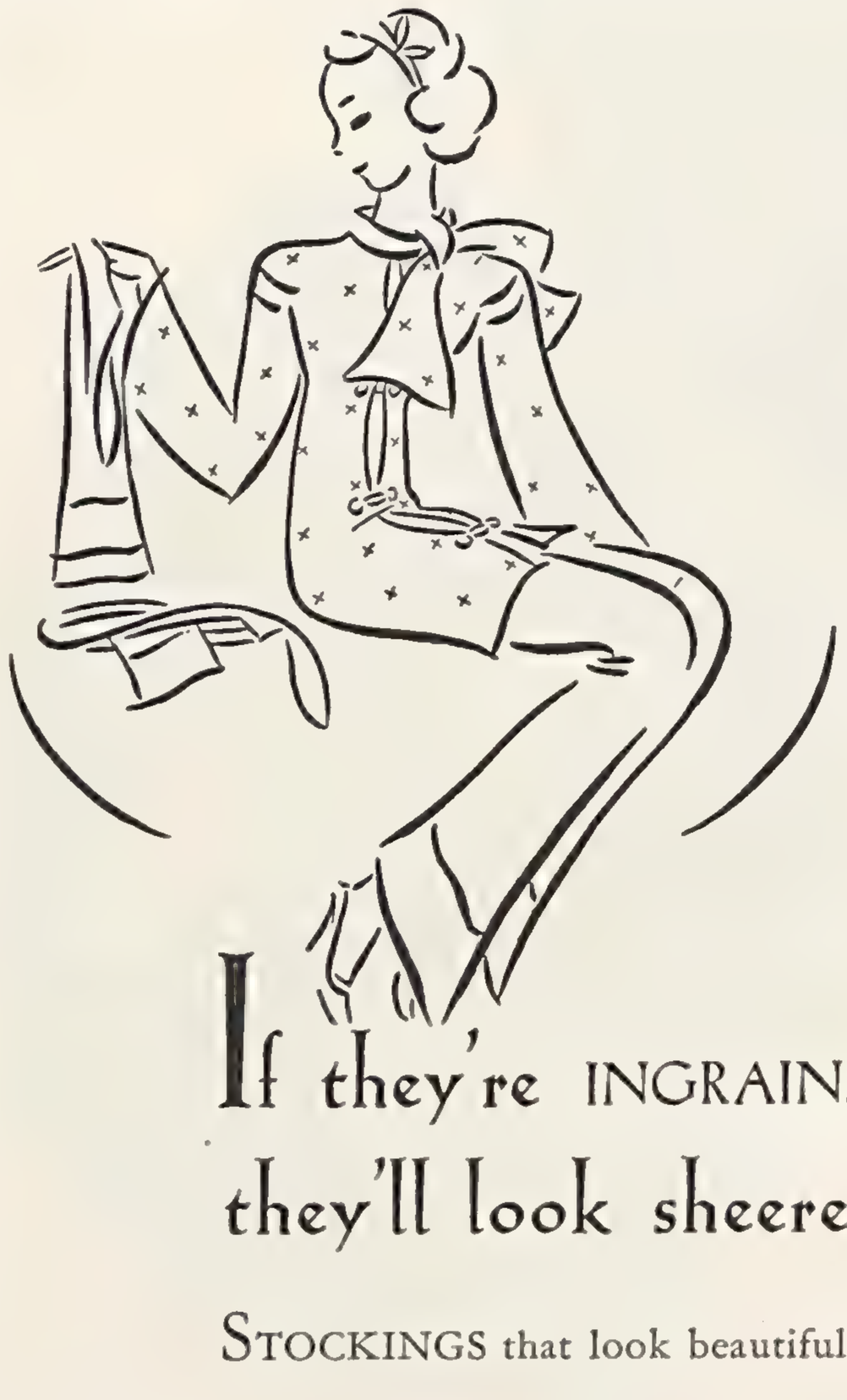
Below is a beautiful satin and Alençon all-in-one with elastic insets over the hips—no bones. This is built up to cup the bust, mould the hips and slender the waistline.

■ Saks-Fifth Avenue has just two suggestions. Wear your new foundations *correctly*—girdles high above the waistline, brassieres held high, too . . . and take care of them *gently*—with Lux.

"Lux is made to preserve *elasticity*," they tell you. "Rubbing with soap tends to leave elastic flabby and lifeless. Then corsets do your figure no good at all!

"Of course, Lux also protects delicate colors and laces—anything safe in water is safe in Lux. That is why we advise this gentlest, finest method of washing."





If they're INGRAINS, they'll look sheerer

STOCKINGS that look beautifully sheer and still wear well? Yes... McCallum *Ingrains.* An *Ingrain* is made of silk that's been dyed in the skein. Other stockings are made up first and then "dipped" in dye. The *Ingrain* way gives a clearer, even texture, so that when the stocking's on it looks sheerer . . . infinitely more expensive and flattering!

• See for yourself what a difference it makes. Wear a lovely McCallum *Ingrain* . . . you can have one, divinely smooth, for . . . $1.65

McCallum

HOSIERY

"YOU JUST KNOW SHE WEARS THEM"

SHOP-HOUND

(CONTINUED FROM PAGE 82)

the country, there's an excellent suit combining a brown wool dress with a brown-and-white hand-woven tweed jacket. I needn't go on—surely that should convince you of Miss Amado's selectivity.

• I am just a low-down, crass materialist, out to get all I can for as little as I can, and that's why I go on so about Beatrice Meyer and her clothes. This young lady understands the Poor Young, the really Impoverished Young—their finances and figures—and her dresses do wonders by both. You girls who run around nights a lot, who crave variety in your evening clothes, and have all too few pennies in your pockets, should snatch at these clothes.

Terribly impressive-making (for under $24) is a Lyons velvet dress, after Goupy, with a dashing square neck in back and front and adorable rhinestone buttons and buttonholes down the centre-back, like a baby's pinafore. Quite in the Nazimova manner is a dinner-dress of that luscious black Bagheera with long sleeves and the longest, snakiest skirt in the world. Also of Bagheera (and you're not going through this winter without Bagheera, are you?) is a dress with literally no back at all, but a fairly high front. This has the smart wrapped skirt, fastened amusingly with rhinestone buttons at the left side back. Now then, if you've craved one of those regal, full-length interlined Lyons velvet evening coats that are perfect to make an entrance in—you can get one here at a price you wouldn't believe if I told you. Then, there are two dusty-pink velveteen dresses after Chanel, which must not be forgotten, and a rhum-brown gown of metal-thread lace with a low décolletage and a tiny separate cape.

Quantities of new mid-winter day clothes were just coming in while I was there—and another half-hour went by. Lovely crêpe dresses with clever tunics and throttle throats in those new violet-blues and amethysts and greys; dresses in the new satin-backed jerseys, and one in a new violet Modjeska silk—a silk with an invisible check. And there are two hostess gowns of velvet, one with a shirred velvet yoke, that are charming for ladies who are no longer what you might call sylphs. The piece of news I saved to the last is that Miss Meyer's already low range of prices has been lowered yet again—and better than that I just can't do for you.

• Could you take your mind off politics and the elections for the nonce and hearken to these words of sweetness and light on Christmas cards? Maybe you think it is rushing the season a little, but, model citizen that I am, I believe in shopping early, addressing plainly, and mailing early as the Good Government insists. Quite a few new ideas have been thought up, too, since last December 25th. Up at Chryson's, they're doing cards of Scotch plaid paper (very Scotch in price, also); and others of red oilcloth; and still others of cellophane . . . to say nothing of all the more touching, sentimental kind. One of the nicest of these latter is a distinguished Wedgwood-blue card with a Madonna so highly embossed that it looks almost like a cameo.

For the more modern school of Christmas sentiment, there is the Literary Lobby—where angels and Christ-Childs and reindeers and jolly penguins and other messages of good cheer have a twentieth-century slant. You flinty sophisticates will even find some to express your greeting with your tongue in your cheek. Several cards I liked best are all in black and grey and white, looking like lovely lithographs, and there are a few, too, of 1880 vintage with ladies in ponderous sleeves even as you and I are now wearing.

All in gold and silver are some nice cards, made by Dorothy Simmons, to be found at Scribner's, many of them printed on cellophane to give a silvery Christmasy allure. And if any bachelor eye has got this far—this woman has also designed some amusing cards for you.

If you want something special made to order—like a steel plate or etching or photogravure of your ancestral threshold or humble hearthstone—you ought to place your order pretty soon, and a good place to place it would be with Everett Waddey Company, a house on Lower Broadway, which specializes in that sort of thing at very satisfying prices.

• Madame Frances is one of the better-known examples of Home Talent who has been dressing some of our Best People and leading theatrical lights for ages. And when it comes to making a certain type of ornamental suit for rather formal afternoon wear, she is hard to beat. In her collection this year were several that you should not be ignorant of. The one that actually set up a little ripple of applause at her showing was all of black broadcloth—the sleekest, smoothest, blackest broadcloth in the land. The basis of the suit was a dress cut quite simply except for the closed-in neck and the sleeves—but such sleeves—long and smooth up to the muscles of your arms and there the most adorable series of flat tiers to give you a Gibson-girlish look. Over this dress went a hip-length jacket with elbow-length sleeves of Persian lamb and a Persian lamb collar.

With seven-eighth length jacket suits, also, Madame Frances is very clever. One wine-red wool one was collared lavishly with fox and had a slate-grey blouse; another of deep green wool had swirls of blue fox and a pale chartreuse blouse; a third of blue wool had a red fox collar and a grey blouse. Giving the same effect as a suit was a tunic dress of Bagheera velvet, on each sleeve of which were two rows of fox above the elbow, and around the neck of which was a detachable swirl of fox, so that all in all you looked as if you had on a three-tiered cape of fox. And now, I'm afraid I've used up all my space on these suits without getting around to telling you about any of the evening clothes—but any one who knows Madame Frances knows the reputation of her evening clothes.

THE CUSTOMER, RIGHT OR WRONG

(CONTINUED FROM PAGE 55)

whole day's crop, in my opinion. They are suburban matrons who have come in town with a list right after they have breakfasted and done their ordering. They know exactly what they want and where to look for it, for they watch the "ads." If possible, they buy, because they have shampoos and manicures and perhaps a dental appointment to get in before lunch. And they can't come back again and look further, because they have matinée tickets. These ten-o'clock customers are not as big spenders as the city-apartment women and actresses who arrive in the mid-afternoon, but they have charge accounts and husbands to pay their bills, and they lead organized lives of which intelligent shopping is an important part. They are the regulars.

PUTTING CUSTOMERS IN THEIR PLACE

Customers, like all Gaul, can be divided into three parts: good, like those I have been describing, vague, and obnoxious. In addition, there is a miscellaneous group consisting of dowager duchesses, solitary men, men and women, men and wives, young girls alone, mothers and young daughters, mothers who shop alone for daughters, mothers and married daughters, and out-sizers.

Beside the sensible suburban shoppers, I put business women who shop during their lunch hours and the older city women into the "good" class of customers. Good customers either know what they want or have the brains to recognize it when it is placed before them. They are human and polite and seldom put us through the misery of returns. The encounter with a good customer usually ends with a try-on in the fitting-room, where even the best customer is at a horrible disadvantage. The decision to have some alterations is made, and, when this comes to pass, all the mocking-birds on the clothes-trees begin to carol, for the goods are now non-returnable. I go away while Mrs. Good Customer climbs back into her garments, or I stay and help her, if she prefers; then I make out the alteration card, and we part with mutual, pleasant farewells. Frequently, she asks my name and occasionally remembers it and asks for me again—which is nice.

Class II. customers are the vague, the helpless, and the pathetic. They do not know in the least what they want or why they have come. They remind me of somnambulists. Sometimes, they plainly want things they can not afford. Sometimes, they can't decide, because they are able to have anything they want. One would think such people would be just our meat—and sometimes they can be taken firmly in hand and managed perfectly. But often, under all their vagueness, is a mulishness. Many are the pastel chiffons I have brought up to a cuddly little size-fourteen blonde. Do you think she would look at them? Oh dear, no. She had thought of something very revealing in black satin. She decides to look for herself and wanders all round among wrong sizes and finally has to be fished out of the stock-room. But now I'm becoming irritated, and I promised myself I wouldn't let these cogitations get me.

All the vague customers and many of the others always say they take a larger size than they actually do. Our head of stock tells me that it used to be just the other way. This change must be due, in a roundabout way, to the general feeling of depression which is now making women protect themselves from the saddest words of tongue or pen, "I think you'll need a 'twenty' on account of your hips." What every one wants to hear is such sweet music as, "Much too large. You can easily wear a thirty-four!"

When the vague ones actually do find that they have bought something, the excitement often goes to their heads, and they take the dress right along home with them. This makes an extra bit of hoofing for us, but I never begrudge this service.

Mr. John Wanamaker, who must have been a very kind gentleman (or else he never clerked in his own store) said: "The customer is always right." It is a pity that that ever got out, because so many customers are now one hundred per cent. sold on this idea. So much so that they slip right into Class III.—the obnoxious class.

Obnoxious customers are simply too obnoxious for any words fit to print.

We all see what is coming the moment one of them pushes her way out of the elevator. And we brace ourselves.

THE OBNOXIOUS CLASS

First, such a customer "Misses" us. You see, each of us waits for some one else to step forward to wait on the lady. This produces an awkward pause, which I suppose the lady is well accustomed to, so she begins: "Miss, Miss! Isn't there some one here who can wait on me?"

If all of us are, fortunately, busy, the lady appeals to the floorman with a long story about how she has been waiting for hours and is in a terrific hurry. The floorman says: "Certainly, Madam," and then selects the girl he feels is most in need of some hard luck and calls her name. Then the fur begins to fly. Sometimes, things get so bad that it is a show in itself, and we park our good or vague customers and gather round the battle-ground. The more expensive type of Obnoxious takes a seat (preferably not the one indicated to her) and sets her jaw and dares any one to show her a thing fit for an alley cat to be seen dead in. (Which, if we carried any such goods, would be just the thing.)

The less expensive Obnoxious prowls around, pulling off bows and shoulder-straps, pouncing on wrong sizes, and showing plainly that, as the clerk hasn't a brain in her head, she, the customer, will have to carry on all the war for both sides. Such a customer may be morose and taciturn, making absolutely no comment as garment after garment is brought her. Or she may, especially if she has a friend with her (yes, they seem to have friends), find a great deal wrong with each article. On her way out, when she finally frees herself from the wreckage, she will suddenly seize a "fourteen," if she is a "thirty-eight," and scream, "Why didn't you show me this?" Needless to say, she seldom buys, and, (Continued on page 86)



Distinctive Simplicity



Marks this felt "SUCCESS"

copyright appl'd for

Flattering—Stylish and Wearable this charming felt will become an important part of every woman's ensemble. Produced by one of America's foremost makers of fine millinery.

$5.00 Retail

All headsizes
All colors

All other models retail from $10 to $20.

APFEL and STRAUS, INC.

32 West 39th St., New York

If this model is not obtainable at your favorite store we shall be glad to advise you.

THE CUSTOMER, RIGHT OR WRONG

(CONTINUED FROM PAGE 85)

if she does, there is hardly any use in counting on the sale for one's quota, as the garment will probably be returned, just out of meanness.

Of the Miscellaneous group, most of the girls prefer men shopping alone for wives or sweethearts, or happily married couples out ahunting together. The men, of course, one treats just as men, using one's own special technique. They are always ready to buy something good. No girl fit to open a pay envelope falls down on an unprotected male customer.

Couples are satisfactory, too. They have sold themselves in advance, and all we have to do is to produce the goods and guide them gently into an agreement. The husband usually wants the wife to pay more for a dress than she thinks she should, though how wives get that way is beyond me. Once in a while, a couple will go sour on you and develop into a Eugene O'Neill problem play. You know: round after round with no decision.

OUT-SIZED LADIES

Out-sized ladies are (except during the dog-days) all right. They are humble and appreciative, and there are so few models that they can wear that the selecting process is practically nil. These large ladies could go into Class I. except that they will burst out every so often in a clamour for polka-dots or a large floral design, which has to be sternly suppressed.

Personally, I have a weakness for dowager duchesses. They sweep in impressively and expect service. They get the service, the store gets the money, and we get the satisfaction of closing a good deal. Some of the girls are afraid of them. But I find their barks are well taken and teach you something, and even their bites are good fun. They are the real article and know their stuff.

Young girls shopping alone are not bad if there is no special rush. Many of them are sweet and amusing. The trouble here is that they are apt to pretend to be a lot more important than they are. They really haven't the final say, and they pile credits halfway up the Empire State Building. Sometimes, one can gently apply the brakes by saying: "Do you think your family will want you to have three red dresses?" or "Will your family think it is too expensive?" So the maiden's prayer will not end by our having all our best numbers out of the store at once, only to be returned crumpled and tired looking days later.

Mothers and young daughters are a sketch. I shine at these sales, as I can still remember the way Mother used to put ghastly, sensible numbers over my girlish form. Mothers now, as then, all want to clothe their daughters in simple garments that will clean easily and not go out of style right away and make them look like what they are, or should be—sweet, young, fresh things. Daughter, on the other hand, wants to look exactly like Greta Garbo or Marlene Dietrich. Or she wants to get the exact duplicate of something her chum has.

I will say this for the mothers. They know from the start that they are licked. Sometimes, I wish the daughters would show just a little human feeling for their unfortunate parents. They speak to them, if at all, with a restrained rancour which would cause any other sort of being except a mother to curl up and die on the spot. The daughters get their way, and the mothers, quiescent after the first few hopeless struggles, sit helplessly looking on and thinking, I suppose, about how to manage Father later on as to both dress and bill.

There is a lot more fair play between mothers and not-so-young daughters. Daughter, now in her fourth season and on a definite dress allowance, can tolerate a suggestion or two, and a good compromise is arrived at.

Mothers and married daughters are birds of quite a different feather. Unless they belong to the race of inveterate shoppers and the day is still young, a sale is certain. For, if the daughter has married a poor man, mother is helping her out, and daughter is grateful for almost anything. If a rich man, mother is right on the job to urge her to get all she can out of life.

There is always consolation in the thought that all our oppo—I mean customers—come at last to the same straight and narrow gate, meaning the fitting-room, where the secrets of all figures are revealed. Here, every woman, good, bad, or vague, meets her Waterloo. Perhaps the many mirrors may unnerve her, or the indignity of having to wreck her hair, pulling strange garments off and on (some of which may be horribly unbecoming). Here, at any rate, even the most high-hat customers will grovel and murmur about how they should have worn their other girdle or how, with the right slip, there wouldn't be all this bunchiness.

Most American women have good taste in clothes, but they are far too practical. I do wish they had more of a sense of romance. I wish they would let themselves go a bit and not shudder at the thought of spending money for something perishable.

TRAINING THE CUSTOMER

I hope no one will think I am just trying to get a laugh when I say that I believe there should be a training-school for customers, something like the one we have to attend.

Customers should be taught how to address a sales person, how to state their needs, how to listen to the suggestion of an expert, and how to leave gracefully without forgetting any personal effects, such as pocketbooks or small packages about which a dreadful bother will be made later on. And they should be tipped off about the asset of a gracious smile. It will get them our unlimited effort, where a frozen face is very likely to make us utter those forbidden words, "I have nothing more to show you."

All customers, barring none, are obnoxious when they arrive just before closing time. After five-fifteen, every day in the week, if the world's most angelic customer appeared, anxious to spend one thousand dollars that very minute on the nearest frock, any single one of us would rather go home and take a bath and lie down. No imaginable delight compares with the (Continued on page 87)

THE CUSTOMER, RIGHT OR WRONG

(CONTINUED FROM PAGE 86)

one sweet thought of "alone at last." There is more to this acute longing than just fatigue. To be asked to function at the last moment is somehow humiliating. It makes you feel caged. These people on the outside seem to deliberately postpone their shopping in order to pick on you at your lowest moment. They all know they are doing wrong and try to square things with a despairing statement that they just have to have something for to-night. But it's far too late in the day for that famous sisters-under-the-skin appeal to get over.

This terrific closing-hour fatigue is worst of all when one is new on the job. The whole business of settling into a job takes a bit of doing. At least, it did in my case.

THE CASTE SYSTEM

Getting to the store on time never bothered me much, but the first days I spoiled my record religiously by failing to punch in. To this day, it is as much as my life is worth to remember to punch out. Then, there is the breaking of ice in a new social set-up. One wants to be friendly, but it is fatal to be put down as a talker. In a store, there is a rigid caste system, like the Brahmans and what-not in India. You have to learn this and take it into account and not just follow your impulses. For example, if a new salesgirl gushes over a buyer, she may get in wrong all around—with the girls for seeming to toady and with the buyer for seeming insincere. However, it is important to ingratiate oneself with the apparently unimportant people—like the stock girls, who, if they like you, will run errands; the packer on your floor, who will wrap a charge-take quickly, if you're not snooty to him; the store cleaner, who will revamp your white hat or even a dress, if you manage him considerately. All of this makes for a smoother running of one's personal life. And it's exceedingly difficult to have a personal life when one is a working girl, for every detail of the mechanics of living has to be managed.

Working calls for an unlimited personal adjustment, but, as you get settled into it, things begin to look different in the way a stage looks different when you go back to see some one, after you've been out-front.

The high-hat buyers soften if approached tactfully. Even the Mussolini-like superintendent has a wife and baby and raises water spaniels. Gradually, a sense of hominess is acquired. You feel that you belong to the organization.

One thing is certain. You can never be bored in a job like this. Not only are two days never the same, but, if by chance one's attention should slip, along comes a Sale.

As the whole world knows, if the people in the advertising department are any good at all, all old merchandise must be cleared out to make room for new in two huge Roman holidays, one in July and one in January.

The silver lining to the sales cloud is that the customer of these days is invariably humble, grateful to be waited on, and ever so courteous. And, of course, the greatest satisfaction is the stamp on the back of each ticket, reading, "Clearance, No Returns."

Right here, I must simply shout that returns are the *bête noire* of every sales person. It is impossible to enjoy thoroughly the writing out of a sales check for an expensive dress, because always in the back of one's mind lurks the thought of its return.

It seems to me that all the store's a stage and all the employees merely players. The customers comprise the audience. It is up to us to put on a good show every day in the week, because, in our theatre, the audience only pays when it likes the performance. It is a varied cast that is working together to please the girl matching thread in the notions, as well as the heiress choosing sables in the furs.

THE CAST

There are, to begin with, those celestial beings dwelling apart in their own Heaven (or is it?), known as Executives. There are the members of the advertising department, with whose frenzied efforts we must time our own neat floor work. There are the buyers, whose roulette-wheel is the daily sales report, and whose business it is to gamble frenziedly, and who dare not lose. There are the imposing floormen who must maintain discipline; the fitters, every one an artist, a head-liner in her own right; the dapper personal shoppers, so sure of their taste, prancing on and off like ponies in a musical show; the time-keeper, with years of service on his job and forever torn between his feeling for the employees and his stern sense of duty to the store; the packers, doing their stuff in the sub-basement late at night, when others of us are being restored to normalcy. There are the elevator boys, the high turnover lads, here to-day and gone to-morrow, but for the moment slaves of the Czarish elevator starters; the maids, much like other maids; electricians, engineers, door-men, and the gentlemen who set the stage—the window-dressers.

The hands of my wrist-watch crawl slowly round to five-thirty. The stock girls fall upon the merchandise. The belated customers begin to murmur excuses and look guilty. We sales people, who have been hardly able to move in the last half-hour, grow animated. The first closing bell is rung, and then the second. There is a general lively exodus to the lockers. Noses are powdered, good-nights called.

Somehow, I remember to punch out. I am in the jammed elevator. I am on the street. I am putting my latch-key into the lock. I am in my divine bath. I am freshly dressed. I meet friends. I have dined. And then, what do I think?

I think I am happy in having a job that gives me a front-row seat at the fascinating drama of real life. After all, I am out-front. Every customer, even the Obnoxious, is the chief character in one of life's little true stories. And I can take a hand in the plot. Perhaps even in making a dream now and then come true. For people do not buy evening gowns to sit around the radiator and mope in. My job is alive. It is close to Romance.

CHASE HERENDEEN

SURRENDER

there's excitement and glamor in it!



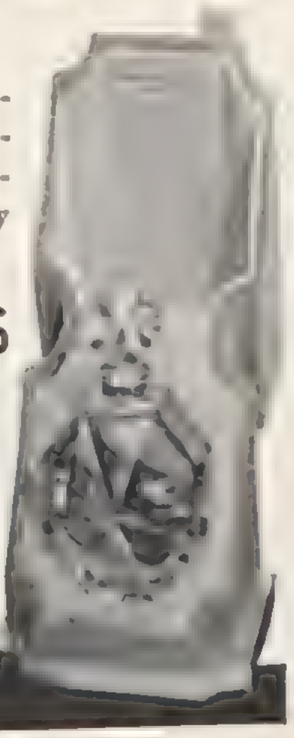
PHOTO EDW. JACOBSEN

Seldom does a new perfume capture attention as quickly as did "Surrender". For rarely has Paris sent a fragrance comparable to this Ciro intoxicant for the senses! Baffling, provocative, blended of thrills instead of blossoms, of emotions in place of essences—Surrender is Ciro's supreme way to say, "remember me".

Give Surrender, and she will! *Wear* Surrender, and watch him!

Surrender's bottle, of jewel-faceted crystal, nestles in a mirror-lined, decorated velvet box of rare distinction. At all fine stores . . . $27.50.

Ciro suggests that Surrender, like all fine perfumes, discloses its fragrance most enticingly when atomizer-sprayed.



PARFUMS CIRO

20, Rue de la Paix, Paris, France (New York: 565 Fifth Avenue)



THANKSGIVING PIES

Such pies! . . . it seems hardly fair to call them by the same name as ordinary ones. . . . There's Dean's Mince Pie for instance, a veritable harmony of subtle flavors combined in . . . but why attempt to put it into words when Dean's can send you the pie itself, successfully, anywhere, and one pie is worth ten thousand words.

WRITE FOR **BOOKLET**

"Dean's Thanksgiving Selections." It tells about a host of other good things for Thanksgiving.

Dean's

22 EAST 57th STREET, NEW YORK

ESTABLISHED 1839. TEL. REgent 4-3900

How To Order Vogue Patterns By Mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California. In Canada, 70 Bond Street, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

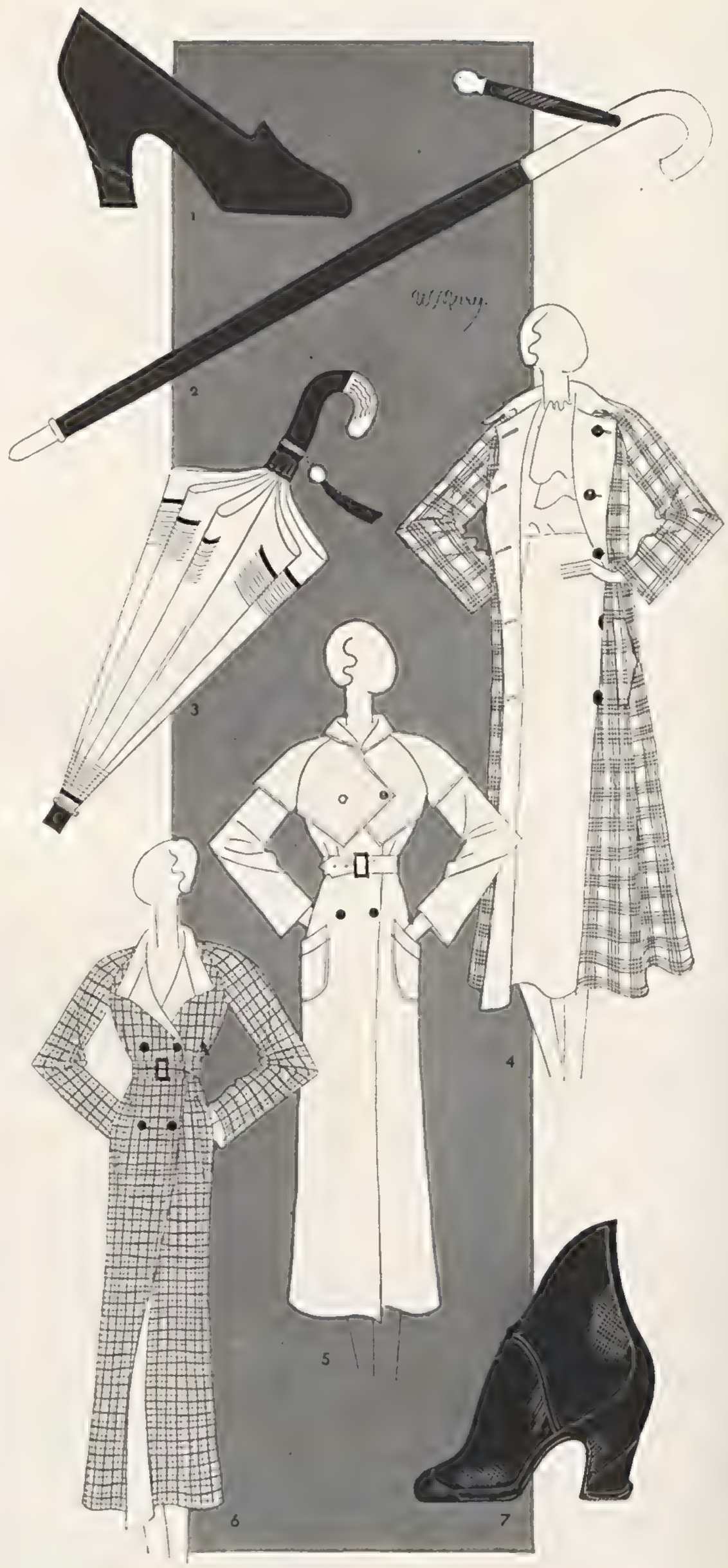
Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

PRICES OF VOGUE PATTERNS

3313	$ .25	6159	.25
3314	.25	6161	.50
3315	.25	6162	.75
3316	.25	6163	.50
S3595	1.00	6164	.75
S3601	1.00	6165	.75
S3602	1.00	6166	.75
S3603	1.00	6167	.75
6120	.75	6168	.75
6143	.25	6169	.25
6155	.75	6170	.25
6156	.25	6171	.50
6157	.25	6172	.25
6158	.25	6173	.50

In Canada all 25 cent patterns are priced at 30 cents, and all 50 cent patterns are priced at 55 cents.

CHIC AGAINST A RAINY DAY



1. Here is the end of all your prejudices against rubbers—a pump to slip over your shoe, made of a new suède rubber. It's a Goodrich model called "Shuglov"; from Altman

2 and 3. Two Follmer Clogg umbrellas you won't hate to carry. No. 2 has a crooked handle of ivory composition and a navy-blue silk cover; Altman. No. 3 has a shell-and-silver handle and a brown silk cover; Saks-Fifth Avenue

4. As trim and well-cut as your favourite cloth coat is this rain-coat of plaid wool, gabardine lined; Peck and Peck

5. The new cape-shoulder-width in a dark blue "peachskin" water-proof coat—the "Countess" model made by the U. S. Rubber Company. It is from Franklin Simon

6. Another plaid woollen rain-coat, for plaid is unbeatable this year. This one is cut on trench-coat lines, and it is reversible with a warm gabardine lining that shows in the lapels; Best

7. This year's version of the galosh is an overshoe that fits the ankle smartly and is made with no snaps, buckle, or fastener; Saks-Fifth Avenue



The Cosmetic Find of the Year

Perstik prevents odor and healthfully checks under-arm moisture. Can be used immediately after shaving or the use of a depilatory. Cannot harm your dress. Perstik is pure white and greaseless. Economical to use—you don't waste any. Keep Perstik in your purse wherever you go. 50 cents at department stores. Perstik, 469 Fifth Ave., New York.

Also splendid on Sanitary Napkins

PERSTIK

Cannot Irritate; Cannot Injure Fabrics



Waist and Abdominal Reducer for Men

Reduce 2 to 3 inches IMMEDIATELY!

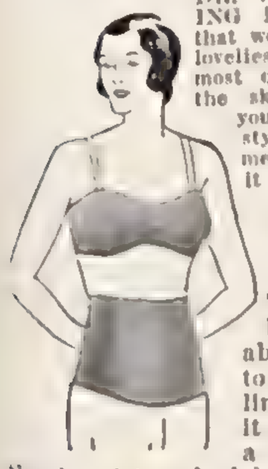
This pure gum rubber belt not only reduces the waist and abdomen, but also supports the body and greatly adds to one's comfort and appearance. Send waist and abdominal measures.

Price $3.50

RELIEVE swelling or varicose veins and reduce your limbs with Dr. WALTER'S famous medicated flesh colored gum rubber hose. Worn next to the skin they fit like a glove and you can see the improvement at once. *Send ankle and calf measure.*



9 inch $5.00 pair
14 inch $6.75 pair
11 inch (not covering foot) **$3.75 pr.**



DR. WALTER'S latest REDUCING BRASSIERE is so dainty that women often wear it over the loveliest underthings. It reduces most quickly when worn next to the skin—gives you that trim, youthful figure that the new styles demand. Send bust measurement—and imagine—it costs only $2.25

WAIST and ABDOMINAL REDUCER For Women

This pure gum rubber belt reduces waist and abdomen and adds greatly to one's comfort—no harsh lines around the waist as it has no seams. Fits like a glove. Laced at back. Send waist and abdominal measures. $3.50

All garments are made of pure flesh colored gum rubber.
Write for literature.
Send check or money order! No cash.
Accurate measures are essential as garments cannot be returned or refunded due to sanitary conditions.

DR. JEANNE B. WALTER
389 FIFTH AVE., NEW YORK
Los Angeles: Adele Millar, 3809 W. 7th St.
Philadelphia: "Harrie," 223 South 11th St.

SEEN ON THE STAGE

(CONTINUED FROM PAGE 32)

but why go on? To be quite fair in his praise of the acting, one would have to name all of the thirty or forty persons involved.

"Flying Colors": Charles Butterworth is the star of "Flying Colors"—that, in spite of the fact that three others are also starred. Unsmiling, gauche, diffident, apparently humourless to the point of stodgy solemnity, the epitome of the lower-middle class in approach, manner, and mannerisms, his every expression, inflection, gesture—everything he does is sheer delight. The numbers in which he appears alone or with "feeders" are the high spots of the revue; they would be of any revue. His monologue entitled "The Harvey Woofter Five Point Plan" is sheer joy.

Clifton Webb is the most versatile man on our musical stage. In "Flying Colors," he is a strong man, a hotel clerk, a German, a Louisiana country boy, an æsthetic dancer, a tap-dancer, an elegant man-about-town, a singer—by some magic, each of those rôles seems, while he is doing it, to be his special forte. But varied as are his talents, no one of them equals Butterworth's "specialty." Webb comes nearest to it in his dancing.

That attractive, forthright, charmingly unpolished little girl who calls herself Patsy Kelly shines and twinkles whenever she is vouchsafed the opportunity. Unfortunately, in "The New Howard Dietz Review" which Max Gordon "presents"—the program puts it that way—she has few opportunities.

Tamara Geva, the fourth member of the constellation, is, as every one knows, a dancer. Supple, technically expert, she lacks grace, the one quality without which a dancer can be no more than efficient; the audience regards her manœuvres admiringly, but is never moved. The Terpsichorean honours of "Flying Colors" go to Buddy and Vilma Ebsen, a brother and sister hitherto unknown or unnoticed on Broadway; they perform seemingly without effort—the gayest, the most abandoned, and, at the same time, the most accomplished tap-dancers the impresarios have discovered in many a day.

The sketches in "Flying Colors" are disappointing. They are either too long or not sharp enough. Otherwise, this Max Gordon production is a worthy successor to his "Band Wagon" and "Three's a Crowd." Smart, lovely to look at and to hear. The scenery and lighting of Norman Bel Geddes could scarcely be improved upon. Nor Constance Ripley's costumes. The music is tuneful, bright, and varied. The ballets, staged by Albertina Rasch, are beautiful, although the revue would profit if there were fewer of them.

Already, the late Florenz Ziegfeld has been outdone. He glorified the American girl. But "Flying Colors," in its initial number, glorifies the "presenter," Max Gordon.

"Lilly Turner": Falling in with the trend of the theatrical times, the two men who wrote "Broadway" have, after divers endeavours in other fields, written a new play and produced it themselves. In neither capacity are they better than mediocre.

They call their effort "Lilly Turner." She is the feminine member of the cast of a medicine show, married to a drunkard who is barker, book salesman, and general handy man of the enterprise. She mothers him, but at the same time falls in love with the strong man—"the picture of health" to the gaping "hick" public—who happens to be attached to the outfit. In a pure way, of course. When a former strong man—escaped from a lunatic asylum—throws her husband downstairs, she decides not to elope with the strong man who is with the show at the time.

The play exhumes and attempts to infuse life into theatrical materials, which the optimists among us believed were resting forever in the dramatic graveyard. All the efforts, strenuous and well directed, of playwrights and players fail to give it life. The impression it leaves is of a group of types making gestures. Neither the people, their emotions, nor the complications their emotions create ever seem real. One "sits outside" and watches what is going on. In other words, "Lilly Turner" is a hammered together tour de force.

The men in the cast have been skilfully selected; they work valiantly—against great odds. James Bell, who startled the town in "The Last Mile," plays the husband truly, sincerely. Robert Barrat is as convincing as the play permits in the rôle of the violent strong man. And John Litel does equally well with the quieter exponent of brawn. Percy Kilbride makes as much of his part as the material allows. Abbott and Dunning have not used such good judgment in filling the leading feminine rôle. Dorothy Hall appears unable to decide whether as Lilly she should be indigenous to the Medicine Show or superior to it, whether she should love or merely endure being loved.

If "Lilly Turner" be a criterion, the authors of "Broadway" are meticulous workmen who need sorely some one with an electric touch to give their work quivering, sizzling tempo.

TO OUR CONTRIBUTORS

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Put your HANDS before your FACE

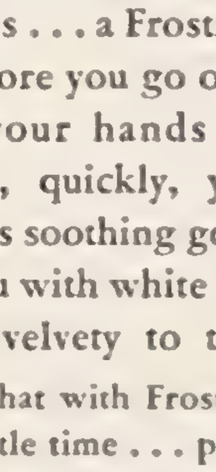


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THE GRAND TOUR

(CONTINUED FROM PAGE 28)

screams of delight. We recognize Tanis Guinness, Bridget Parsons, Patsy, Richard, Drogo!! *"Darling* Peggy—*Oh*, what heaven!"

And, suddenly, a whirl in a vortex of gaieties begins. Bathing at the private pools, at the Lewisohns', at the Corne d'Or, with lunch afterwards in the fragrantly cool marble dining-room at Maxine Elliott's recently completed house, with lunch served at the water's edge. Parties are organized to bathe from the boat anchored between the islands, where the water is so clear that one sees the fish swimming in the turquoise water beneath. Twenty bright young things assemble at the Bar at cocktail time, and Elsa Maxwell has fifty to dinner at the Villa Housée, with a bonfire on the rocks. "Isn't this marvellous, isn't this wonderful"—our genial hostess has a genius for appreciation of every party. "Isn't this Peer Gynt? Reinhardt couldn't stage anything better than this—could he now? Have you had one of these baked potatoes—they're perfectly marvellous!" There are charades, children's games, the holiday spirit prevails until dawn. Cannes is jammed full, the cars progress at snail speed in the heavy traffic of the Croisette. The casinos are packed; it is difficult to get a table at many of the *boîtes*. The whirl is varied with expeditions to eat on a mountain top at Saint-Paul or to buy sailor clothes and shepherdess hats at Saint-Tropez.

MONTE CARLO MEMORIES

The Hon. Mrs. Reginald Fellowes has asked us to stay along the coast at Monte Carlo for a party. It is an evening of unforgettable beauty. Dinner at a long marble table in candle-light on the terrace, our hostess wearing a black sheath and a lei of real tuberoses. Hindu dancers and musicians perform in the moonlight in the colonnaded garden, their bodies reflected in the swimming pool: the dancers and their music are a revelation of unsuspected loveliness. Dancing so restrained, subtle, and symbolic that by comparison Negro dancers seem naïve and like tiresome, overexcited children. Rhythms too complicated for white people to play. "But Daisy, this is perfectly marvellous! It was a stroke of genius for you to get those dancers. Why, Reinhardt couldn't stage anything like this!" Miss Elsa Maxwell is, as ever, enthusiastic. Our hostess appears in a white bathing-costume, and we all take a header in the phosphorescent water, our bodies becoming luminous. Friends wave us good-bye, and we bring away memories of the tropical, blossoming gardens, the cool marble halls and *boiseries*, and our hostess's music-box laughter.

One night at Parma, famous for violets and hams and boasting of a lovely sixteenth-century theatre, then on through dusty Italian villages and towns beloved by Osbert Sitwell, and so once again, after one more year, to Venice.

I wake at early dawn, and through the window, pale grey and white, stands the magic church of Santa Maria della Salute, with its triumphant ornamentation of bold volutes like giant snails. (Continued on page 91)

CARE ABOUT DOGS?

If you do—and who among us doesn't crave their loyal companionship?—turn to page 13 and note the new Dog Mode of Vogue.... Here you will find the advertisements of many of the leading kennels—listing for sale the finest specimens of the breeds most in favor today.... If you don't find your dog here, or if you would like to have any questions about dogs answered, write The Dog Mode of Vogue, 1928 Graybar Building, New York City.



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THE GRAND TOUR

(CONTINUED FROM PAGE 90)

The festoons of white mosquito netting in which I am shrouded complete this unreal, rococo world. By midday, this honeymoon paradise is ajingle with activity—old ladies in black shawls are selling ropes of beads, the tourists are being photographed feeding the pigeons, with the sugar-and-spice glitter of Saint Mark's as the background. It is almost too hot, so to the Lido, where Chips Channon beams—"Never has there been such a Venice! Every one's here. Diana Duff and I are sharing the Brandolini Palace, Mona Williams has the Vendiamine, and Juliet and Elsie Mendl are here, and—" And sure enough, under a sunshade, Lady Diana Cooper, pale pink and white, is seen planning a party to watch the *festa* on the Grand Canal. Mrs. Harrison Williams, another great beauty of to-day, is playing bridge with Kommer, Louise Iselin, and Randolph Churchill. Lady Cunard in yellow chiffon and a flopping picture hat is talking vivaciously between sips of her long pink drink; Lady Juliet Duff with arched eyebrows is shaking her head and saying, "Oh, it's all *too* lovely! *Too* lovely!"

In the shade of the vividly striped awnings of the cabañas, all the usual Venetians are playing backgammon. Princess Jane San Faustino comments on last night's "incident"; Princesse Jean-Louis de Faucigny-Lucinge wears a hat like a pill-box; her mother, Baroness d'Erlanger, is painting Princess Aspasia of Greece. After the exhibition-city newness of the Riviera, after the casino galas, the racket and rowdiness, one is conscious of a theatrical dignity and elegance here. It is necessary to discard the Saint-Tropez outfits that were so prized. Here, ladies must wear gardenias and wide skirts, dresses reminiscent of the eighteenth century.

Dinner to-night is at Mrs. Harrison Williams's palace. The scene is a dream, for all the beauties are there and at their best in the candle-light. The table is scattered with gardenias: there are tubs of tuberoses, but it is too hot to remain indoors. We adjourn to Florian's in the Piazza and order a water-ice.

ON TO THE DOLOMITES

But one morning, from my cocoon of mosquito netting, I see that the sun has ceased to sparkle on the snails of the Salute. The skies are grey, the Grand Canal is spangled with thimbles of rain. This will never do. At Mestre, the patiently waiting car seems to smile a welcome. A drenched Venice shrouded in grey mist is behind, and, after the claustrophobic heat, the fresh mountain air of the Dolomites is like a compress of iced crystal to the fevered brow. Everything smells so verdant and fresh; the tall slopes of emerald velvet grass extend to the car itself. How much prettier are the roadsides in more northern countries!

Higher the car buzzes, and we enjoy meadows of unrivalled lushness and are made conscious of healthiness and growth: crocuses grown in hothouses would not be as large as these, and, while you watch them, the beeches, birches, and firs seem to be shooting up, and the black forests are incredibly dense. There are the hikers! Always the same, in Rembrandt *Lederhosen* with their world in a knapsack on their backs, burnt a deep apricot colour by the sun, large-calved and large-buttocked, they never disappoint—or rather, they do, for, from behind, they are good-looking, but, as one passes, one catches a glimpse of pince-nez and little pig noses and eyes. The houses have balconies like painted fretwork, and bunches of geraniums and petunias, of the vividest hues, belch from the window-boxes.

WE GO ON

Innsbruck for the night. Shopping—Tyrolian clothes are bought, knitted ties, edelweiss. Dinner at the oldest hotel in Austria, the Golden Adler, where the "helpings" of Wiener Schnitzel and sauerkraut seem treble portions. An idyllic walk in the elaborately illuminated gardens and, next morning, a swim in a near-by lake, which makes the Lido sea seem like pea-soup.

In time for "Salomé," in Munich. All the usual music-lovers are here, present once more for the Festival, with butterfly brooches on their bosoms, standing until the lights dim, so that the seats will not become hard for longer than is necessary, and, in the intervals, eating vast meals of sausages, pâtés, and fancy cakes. But we withhold from the opera bouffe, fostering fond memories of the Restaurant Walterspiel, with which acquaintance will be renewed at supper time. Oh, the delicacy of the crayfish and sauce! Oh, the roebuck! Oh, the duck cooked in a canteloupe!

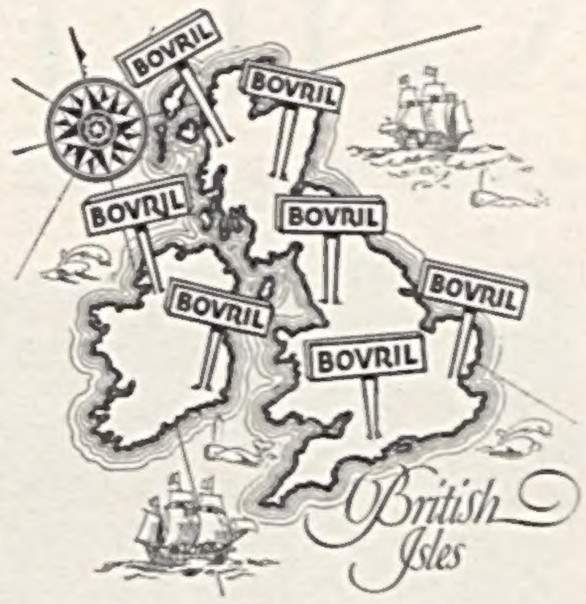
Are you tired of following me? I am now going to the monasteries at Fürstenfeld and Diessen to gaze my fill at Baroque dreams of loveliness; at the pink and blue stucco and ivory-wood statues, carved as Greco would have made them if he had been a sculptor; at the gilt cupids frolicking excitedly among swags of roses and harps up the milk-white columns.

I have come back. I have been to the opera again and to the Walterspiel again for another supper, and once more I have packed and have wended my way down the mountain passes, through pastel-flaky Italian villages with the swarming urchins and dust-covered oleanders, through the miraculous Palladian town of Vicenza, through Padua (stopping to look at the Grotto church), again once more to the bone whiteness of Venezia for Diana's birthday party.

There has been much news concerning the Europeans here during our absence. There have been many "incidents" and excitements, but we must not gossip. To-morrow Elsa arrives; the Crown Prince on Sunday. Each night a party, but maybe we shall suddenly decide to leave for Greece, for Constantinople, Rhodes, or maybe for Budapest, Russia, Peking, or Toledo. Maybe Peter will say, "Shall we leave for Bali?" In which case, I should answer, "Do let's." But I should not be able to send you a description, for this article was commissioned for the November issue, and I am already overdue in sending it to you.

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IN THE NEXT NUMBER OF VOGUE

all is not vanity



VANITY NUMBER says the cover of November 15 Vogue succinctly, but it means more than it says.

Of course there is much ado about beauty . . . colour pages that show the newest schemes for exterior decoration, coiffures that transform your face and make the new hats what they are, another of those priceless Gospels of Beauty (this one is called Beauty by the Clock), and Collette's inimitable article on the same eternally interesting topic.

But our eyes keep wandering to the pages that tell about the new clothes. They're grand, the pages and the clothes. And then there are those photographs of Lynn Fontanne in the best-looking clothes, Vogue's Portfolio of Smart Economies (of course you know all about this by now) . . . and some breath-taking negligées.

If you think it's too early to consider Christmas, then read the pages about gifts for their own sake. You'll be using them later on, we can promise you. And you'll like the unusual suggestions for gifts that really are meant for one person and one person only.

We could go on and on—revealing the rich store that fills the next number of Vogue. But if we haven't convinced you by now that this will be a good issue, only the magazine itself can. Why not decide now to make it the first of your subscription? Coupon clipping is step number one . . . coupon mailing is step number two. The rest is pleasure.

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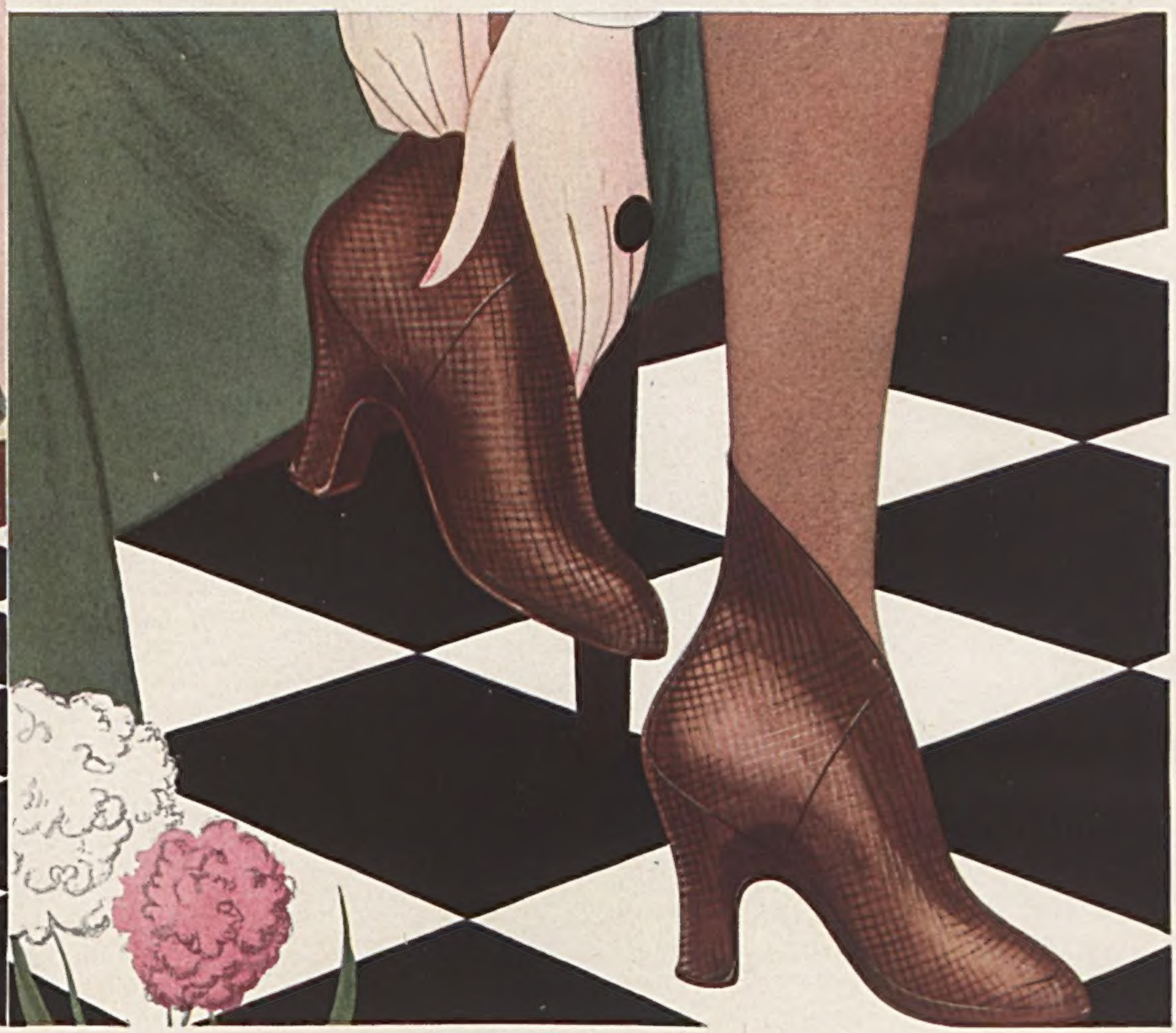
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